

The University of Chicago

THE USE OF DIRECT SPEECH IN
OVID'S *METAMORPHOSES*

A DISSERTATION SUBMITTED TO THE FACULTY
OF THE DIVISION OF THE HUMANITIES IN
CANDIDACY FOR THE DEGREE OF DOCTOR OF
PHILOSOPHY

DEPARTMENT OF LATIN LANGUAGE
AND LITERATURE
1936

By
MARY MYRTLE AVERY

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INTRODUCTION

No comprehensive study of the use of speech in epic and other narrative poetry has been made although in many discussions of other phases of epic and narrative style mention has been made of specific points. Heinze makes many interesting observations in regard to the use of speech in the Aeneid and compares Vergil with Greek epic writers, especially Homer.¹ Most of his comments are, however, more or less incidental and certainly not exhaustive. Finsler gives an even less nearly complete account of the use of speech in Homer.² Basore in his study of Lucan is the only one to pay special attention to the use of speech by any individual poet.³ Elderkin supplies rather exhaustive statistics on the occurrence of speech in later Greek epic in comparison with Homer, but he deals almost exclusively with the external aspects.⁴ Lipscomb covers the same material for later Roman epic in so far as it is possible.⁵ He does not include Ovid among the epic writers. The general lack of detailed study of the use of speech in narrative poetry is recognized in somewhat negative fashion by Kroll when he dismisses the topic rather briefly.⁶

In the absence of even a comprehensive treatment of the Metamorphoses such as Heinze provides for the Aeneid the use of

¹Richard Heinze, Virgils epische Technik (3d ed.; Leipzig: Teubner, 1915), pp. 403-431 especially and passim throughout the book.

²Georg Finsler, Homer, Erster Teil, Der Dichter und seine Welt (2d ed.; Leipzig: Teubner, 1913), pp. 319-328.

³John William Basore, "Direct Speech in Lucan as an Element of Epic Technique," Transactions and Proceedings of the American Philological Association, XXXV (1904), xciv-xcvi.

⁴George Wicker Elderkin, Aspects of the Speech in the Later Greek Epic (Baltimore, 1906).

⁵Herbert Cannon Lipscomb, Aspects of the Speech in the Later Roman Epic (Baltimore, 1908).

⁶Wilhelm Kroll, Studien zum Verständnis der Römischen Literatur (Stuttgart: J. B. Metzler, 1924), p. 219.

speech in the Metamorphoses was practically unstudied. Even general works such as that of Lipscomb ignored it, for it is not, strictly speaking, an epic. Heinze in "Ovids elegische Erzählung" was very nearly the first to give the matter more than passing notice and he uses the Metamorphoses chiefly for purposes of comparison.¹ However, his observations interested Alfred Rohde, who therefore appended to his dissertation a brief discussion of Ovid's use of speech.² He recognized the fact that in the space at his disposal he could not do more than indicate a few groups of speeches and methods of treatment.

Rohde's remarks, incomplete as he admits that they are, suggested that a detailed examination of all of the speeches of the Metamorphoses might bring to light some interesting information. This study considers the speeches from three points of view: first, the content of the speeches; second, the function of the speeches in the scenes in which they occur; third, the mechanical devices by which they are connected to the surrounding narrative. It will be found that speeches of the same content tend strongly to be used in the same way in most of the scenes in which they appear.

I wish to express my sincere thanks to Professor Henry W. Prescott for the invaluable suggestions and criticisms with which he assisted me throughout the preparation of this dissertation.

¹Richard Heinze, "Ovids elegische Erzählung," Berichte über die Verhandlungen der Sächsischen Akademie der Wissenschaften zu Leipzig, Philologisch-historische Klasse, LXXI, Heft VII (Leipzig: Teubner, 1919).

²Alfred Rohde, De Ovidi arte epica (Berlin, 1929), pp. 55-64.

CHAPTER ONE
THE CONTENT OF THE SPEECHES

I. Analysis of Content of Speeches

For convenience in exposition all speeches which occur in dialogue will be treated before the monologues since in dialogue scenes it is often necessary to consider the relation of the speeches to one another. In dialogue are included all speeches which are not monologue, or, in other words, all speeches which might reasonably be parts of a conversation even though in the passage in which a speech occurs it happens to stand by itself. Speeches included in this broad definition of dialogue make up about three-fourths of the number of speeches in the Metamorphoses.

The number of speeches in each scene of a story varies greatly. A few scenes approach the strict dialogue form of drama but the greater number are worked out in what may be called partial dialogue. Only a few of the speeches which would be necessary in drama occur and other speeches are avoided by various means. About two-thirds of the speeches in the Metamorphoses occur in partial dialogue. Since they are so numerous, they seem to be most characteristic of the poem and will be considered first. The scenes in more strict dialogue form will be considered in a group as exceptions to the more common usage.

Since Ovid used only a comparatively small number of the speeches which might reasonably occur in each scene, an analysis of the speeches according to content may show to some extent how Ovid constructed the scenes which contain speech and what speeches he considered essential in various situations. The most common substitute for speech is oratio obliqua.¹ Since oratio obliqua

¹In oratio obliqua will be included not only the infinitive with subject accusative which follows a verb of saying but any expression which indicates that someone said something. Some of these expressions are rather vague. In such instances references to other passages will often justify the decision to include them in the discussion.

Hereafter oratio recta and oratio obliqua will be abbre-

is often of very great assistance in the formation of scenes in partial dialogue, passages in oratio obliqua will be considered along with those of similar content in oratio recta.

A. Requests and commands and the replies which they receive.--These speeches constitute the largest and most important group in the poem, for they, as a rule, are the ones which carry chapters of the stories in which they occur.¹ More than one-fourth of the entire number of speeches in the Metamorphoses may be classified as requests or commands. This classification includes any speech in which one person asks, entreats, urgently recommends, or commands that the person addressed do or assent to some definite thing or enter upon some definite line of conduct. Prohibitions and speeches dissuading the person addressed are naturally included. This large group falls into four divisions, entreaties, exhortations, requests, and commands.

A god usually entreats another god in a long² speech which may begin with an invocation³ and may contain a brief

viated OR and GO respectively when they occur in the notes.

¹Cf. Chap. II, pp. 32-46, 51-52.

²The terms "long" and "short" will be applied to speeches not entirely with regard to the number of lines which they contain but more with regard to the treatment of the content of the speeches. From the statistical point of view there seem to be two fairly definite breaks, one of which divides the speeches of three lines or less from those of four or more while the second separates those of five or less from those of six or more. An arbitrary division of the speeches into long or short at either of these points is not entirely satisfactory because it may result in the separation of speeches which are very closely akin both in content and treatment of content but which vary a little in length, often because of the differences in the complexity of the idea to be presented or the necessary intrusion of some additional thought which does not do more than hint at the possible expansion of the first simple idea in the speech. In general a speech which contains only a simple statement of an idea or an instantaneous impression will be considered as "short" and will usually be three lines or less in length. A speech which shows a definite elaboration of an idea will be considered as "long" and will usually be six or more lines in length. Speeches of four or five lines may be either "long" or "short" and will be grouped with other speeches of similar content and treatment regardless of slight variations in length. Speeches of the same content tend to be treated in the same way and so to be of somewhat the same length but numerous exceptions occur. Cf. Appendix I.

³There are fifteen of these speeches: i. 735-737; i. 757-761; ii. 35-39; ii. 279-300; ii. 512-530; iv. 466-469; iv. 532-538; v. 514-522; vi. 206-213; x. 17-39; xii. 586-596; xiii. 587-

account of events leading up to the entreaty,¹ but always includes arguments to persuade the deity addressed to grant the favor.

Oratio obliqua is never substituted for a speech of this kind.²

Prayers (the entreaty of a mortal to a god), if fairly long,³ contain a formal request and invocation and sometimes some element not actually a part of the prayer; but, if short,⁴ they have only a simple vocative and the request. Words spoken in ritual are few and much condensed.⁵ Oratio obliqua is often used.⁶ The

599; xiv. 12-24; xiv. 586-591; xiv. 808-815. The speeches of Phaethon to Clymene and to Sol (i. 757-761; ii. 35-39) are considered in this group because of the treatment of the content although Phaethon and Clymene are only demigods.

There are four speeches which begin with an invocation: ii. 35-39; iv. 532-538; x. 17-39; xii. 586-596.

¹There are four speeches which include a brief narrative: ii. 512-530; vi. 206-213; xiii. 587-699; xiv. 12-24. It is unusual for events which are already known to the reader to be retold. These speeches are closely akin to those occurring in messenger scenes (cf. p. 9, n. 3) inasmuch as the speaker usually makes a journey in order to make the request and the person addressed has no first hand knowledge of the circumstances. Three speeches of three, five, and four lines (i. 735-737; i. 757-761; iv. 466-469), which are given partly in OO, are constructed as they are so as to avoid the detailed repetition of facts already known to the reader.

²This statement, either here or elsewhere, does not apply to scenes which are entirely in OO.

³There are nine prayers of four or more lines: i. 377-380; iv. 383-386; iv. 571-575; vi. 280-285; vii. 192-219; vii. 615-618; viii. 596-602; ix. 773-781; x. 483-487. Of these iv. 571-575 and vi. 280-286 contain an additional element.

⁴There are twelve short prayers of miscellaneous content: iii. 405; iv. 370-372; vi. 299-300; vii. 627-628; viii. 350-351; x. 274-276; x. 640-641; x. 673; xi. 132-133; xii. 121-122; xv. 39-40; xv. 571-573. Many of these, which are often almost exclamatory, are spoken in moments of great excitement.

There are six additional speeches which are spoken when the speaker is in immediate personal danger: i. 545-546; v. 618-620; vi. 262-264; viii. 850-851; xiii. 669; xiii. 880-881. All of the short prayers lack all of the elements which added length to the speeches of the gods to each other. Information already known to the reader is not retold. In two instances (iv. 370-372; xii. 120-121) another element besides the prayer is added.

⁵There are only three examples: iv. 31; iv. 523; vi. 327-328. Of these the first occurs as the climax of a very complicated scene which is partly in OO.

⁶The prayers for information which a man addresses to an oracular divinity may be in OO: iii. 8-9; x. 564; xi. 247-248; xv. 631-633. There is also one instance of a prophet consulted

brevity of many of the prayers suggests deliberate condensation.¹ The entreaties which are addressed by one man to another are mostly devoted to arguments for the granting of the request so that the length of the speech depends upon the elaboration of these arguments.² Oratio obliqua also occurs.³ The speeches which suitors make in pleading for the hand of their beloved are usually long, containing protestations of affection, personal qualifications, and any other arguments which seem appropriate to the situation.⁴ Oratio obliqua is used in several instances,

in similar fashion: iii. 346-347. Here may be mentioned iv. 11-12. Cf. p. 5, n. 5.

Prayers may also appear in 00 when they receive no reply: ii. 578; v. 558-559; viii. 682-683; ix. 702-703; ix. 765; xi. 578-582; xv. 593. Probably the form is chosen for the sake of condensation. This applies also to cult worship in 00: viii. 264-266; xii. 215; and in the story of Aesculapius: xv. 667-668; xv. 680-682; xv. 731.

Charms and incantations are never given in any other form: vii. 137-138; vii. 153; vii. 248-250; vii. 330; xiv. 57-58; xiv. 365-366; xiv. 404-405. The only example of a curse is also in 00: v. 101-102.

¹Cf. p. 5, nn. 4, 5, and 6 and contrast the elaborate entreaties which one god makes to another with the brevity of the prayers even when they are not uttered in circumstances which demand haste.

²There are only seven such speeches: i. 486-487; vi. 349-359; vi. 440-444; vi. 496-503; vii. 164-168; vii. 852-856; xi. 421-443. The speech of Latona is included because she does not speak as a divinity. Because the person addressed is familiar with the situation involved there is no need for narrative in these speeches. Alcyone is informed of the situation by a short speech in 00, xi. 415-416. The salutation is usually simple if any occurs.

³There are three examples in 00: ii. 815-816; vii. 306; xi. 387-388. In regard to these cf. p. 11, n. 3.

⁴There are thirteen such speeches: i. 504-524; i. 589-597; iv. 226-228; iv. 320-328; iv. 695-703; viii. 90-94; ix. 12; ix. 16-26; x. 602-608; xiii. 917-965; xiv. 28-36; xiv. 372-376; xiv. 657, 663-764. The speech in ix. 12 is short because the real argument is introduced later and in iv. 226-228 because not all of the usual content of the speech is included. The speech is addressed to the beloved in all but two instances: iv. 695-703; ix. 12, 16-26. Two long narrative speeches are introduced as a part of the argument in xiii. 917-966, where the previous adventures of the suitor are related, and in xiv. 657, 663-764, where the story is told to illustrate what happens to those who spurn love. This last passage is the only one in which there is any attempt to lead up to the proposal. Cf. xiii. 789-869, p. 13, n. 4.

most often to avoid repetition.¹

Exhortations which recommend a line of conduct may be long, containing a detailed argument and often an emotional appeal,² or short, containing only the simple exhortation, but the long form is the normal one.³ Argument against some line of conduct is also worked out at some length.⁴ Admonitions to beware of some danger include detailed instructions for avoiding it.⁵ The few short speeches suggesting some simple act which are worded as exhortations are not very necessary to the action of the story.⁶ Oratio obliqua is not substituted for any variety of exhortation.

Occasionally in a short speech a god asks a mortal

¹There are six passages in 00: vii. 89-91; ix. 13; ix. 14-15; xi. 239; xiii. 907-908; xiv. 382. Of these ix. 13 and 14-16 represent the words of Hercules in the contest for Deianira, whereas Achelous quotes his own words. Cf. p. 6, n. 4. He thereby presents the story definitely from his own point of view and prevents repetition of the same ideas. Repetition is also prevented in xi. 239, xiii. 907-908, and xiv. 382.

²There are eight long arguments: iii. 280-286; iii. 531-563; vi. 28-33; vi. 170-202; vi. 611-619; vii. 332-338; xiv. 486-493; xv. 765-778. One of the shorter, iii. 280-286, is represented as only a part of what was said. The situation in it closely resembles vi. 28-33. The two very long speeches are not very realistic. Cf. p. 16, n. 3 for other speeches.

³There are four short speeches: i. 481-482; iv. 306-307; xii. 601-603; xiii. 168-169. It seems probable that all recommendations for a line of conduct should be long since none of the short speeches occur in ordinary situations. The first two are represented as often repeated. Such speeches are usually short and somewhat stylized. The others show definite signs of condensation, xii. 601-603 being spoken in a brief battle scene, and xiii. 168-169 being a brief summary of an argument used upon another occasion.

⁴There are four examples: ii. 549-595; v. 13-29; ix. 428-438; xiv. 130-153. Of these ii. 549-595 and xiv. 130-153 furnish the excuse for a long narrative speech and grow out of the preceding dialogue of which the chief function is to motivate the telling of the story. This is especially true in the second example, which is the reply to a speech of Aeneas, xiv. 123-128, offering the Sibyl divine honors. Cf. other narrative speeches similarly introduced, pp. 9, n. 1 and 13, n. 4.

⁵There are four passages: ii. 50-102; ii. 126-149; viii. 203-208; x. 543-552. The advice of Sol to Phaethon (ii. 50-102, 126-149) is an excuse for the introduction of astronomical details. For passages similar to x. 543-552 cf. p. 9, n. 1. A part of viii. 203-208 is in 00.

⁶There are three examples: ii. 458-459; iii. 148-153; xiv. 751.

favorite to make a request.¹ Once oratio obliqua is used.² All of these speeches are followed by the request, which may be in oratio obliqua.³ Simple short requests in miscellaneous situations are rare, partly because they are often combined with other elements which are more important and because they often occur in scenes which are entirely in oratio obliqua.⁴ The simple request is used most often as a structural device for the introduction of long narrative speeches. The speaker may ask specifically that a story be told, or he may ask for some information which serves as an excuse for the telling of the story, or he may ask about absent friends.⁵ Such speeches are always short. Oratio obliqua is even more popular than oratio recta.⁶ A request for a story is often

¹Four speeches occur: iii. 289-291; viii. 704-705; xii. 199-200; xiv. 135-136. In every passage but viii. 704-705, which is the only one not addressed to a beloved one, the word, elige, occurs. Before iii. 289-291 Semele in OO asked permission to make a request (iii. 288). Jupiter's reply is exactly as if the idea had been his own. Cf. also ii. 42-46 (p. 10, n. 2).

²This is xi. 100-101 which is addressed to Midas.

³Four speeches are in OR: iii. 293-295; viii. 707-710; xi. 102-103; xii. 201-203. Philemon, before making his request, conferred with Baucis in OO, viii. 705.

In OO are ii. 47-48 and xiv. 137-138. Possibly ii. 47-48 was so constructed because the request is followed by another long speech. Cf. p. 13, n. 2 for the completion of the other scenes.

⁴There are only two in OR: v. 256-259 and vii. 482-483. Cf. iv. 639-642 (p. 18, n. 5).

Requests in OO are more numerous: vii. 501-504; xi. 279-282; xiv. 105-106; xiv. 460-461.

For scenes entirely in OO cf. list of passages p. 28, n. 9.

One query about the whereabouts of a person occurs in each form: xv. 607 and iii. 572, which is in OO. Cf. viii. 855-861 (p. 18, n. 5). Scenes entirely in OO offer a few additional examples. Cf. p. 28, n. 9.

⁵There are six examples of direct request: iv. 769-771; v. 335; vii. 794; xii. 177-181; xiii. 747-748; xiv. 221-222 (the closing lines of another story). There are three examples of request for information: iii. 579-581; viii. 574-576; xiv. 162-164. There are two queries about friends: vii. 512-516; xiii. 640-642. (The distinction between a direct request for a story and a request for information which necessitates or makes possible the telling of a story can often be determined only from the context.)

⁶In OO there are three direct requests for stories: v. 572-573; viii. 726-727; iv. 42. There are twelve requests for information: i. 199-200; i. 687-688; iv. 791-792; v. 300; vi. 329-330; vii. 685-686; ix. 1-2; x. 552; xi. 289-290; xi. 350-351; xiv. 316-317; xv. 9-10. Cf. also scenes entirely in OO (p. 21, n. 2). In one instance, xii. 175-176, a request in OO repeats one in OR.

preceded by another speech which serves to motivate it by arousing the curiosity of the hearer, perhaps by giving a slight hint about the plot.¹

Commands by which messengers are despatched usually contain explicit instructions for the performance of the order so that they are long unless they are condensed for some artificial reason.² Oratio obliqua is not used for despatching messengers. A messenger may deliver his message either in oratio recta or in oratio obliqua depending upon the treatment of the previous speech.³ Commands outside of messenger scenes may give the reason for the command or expand the idea slightly in some other way but they never exceed five lines in length and are more often only one or two lines.⁴

¹Three speeches motivate requests which appeared in OR: v. 333-334 (the closing lines of the preceding story); xii. 169-175; xiii. 740-745. Seven motivate requests in OO: i. 182-198; iv. 37-41; vii. 675-680 and 681-684; viii. 879-884 (the closing lines of the preceding story); x. 543-552 (the ostensible purpose of this speech is another, cf. p. 7, n. 5); xi. 288 (the end of a longer speech); xi. 349-350. Some of these speeches are long. OO may have been preferred after them in order to avoid too continuous dialogue.

²There are six speeches: ii. 837-842; v. 365-379; viii. 788-795; ix. 569-570; xi. 585-588; xiv. 832-837. Of the short speeches, ix. 569-570 does not need to be long because the real message is in a letter, and xi. 585-588 is condensed to avoid repetition of the message, which is relayed three times before it is executed. The use of OO for a part of the speech serves the same purpose in xiv. 832-837.

³In OR is xi. 623-629, which follows the condensed speech, xi. 585-588. In ii. 784-785 Athena herself carries a message to Invidia.

In OO are viii. 810 and xiv. 839, both of which follow rather long speeches.

Cf. p. 26, n. 3 for scenes involving self-appointed messengers. The use of messengers naturally requires many speeches most of which Ovid skillfully avoids as may be seen by an examination of the passages listed here and in the preceding note.

⁴There are nine commands of four or five lines: i. 277-280; iii. 692-695; v. 414-418; vi. 159-162; viii. 392-395; viii. 433-436; viii. 689-693; xiii. 445-448; xiii. 556-558. All of these contain some remark besides the simple command.

There are twenty commands of one, two, or three lines: ii. 464; ii. 816-817; iii. 116-117; iii. 589-590; iv. 142-144; iv. 223-224; iv. 583-585; iv. 649-650; iv. 654-655; vi. 215; vi. 652; vii. 648-649; viii. 426-427; viii. 438-439; ix. 577-579; x. 463-464; xi. 482-483; xi. 676; xiii. 534; xv. 677-679. Of these about half give the reason for the command briefly. One example, ii. 464, ends in OO. Two commands are followed by countercommands: iv. 649-650, 654-655 and viii. 433-436, 438-439. Most of these commands occur in scenes of considerable activity.

Oratio obliqua also occurs frequently.¹

After any entreaty, exhortation, command or request a reply may be expected. It is, therefore, rather surprising to discover that for all of the speeches discussed above there is only about one-fourth the expected number of replies, exclusive of replies to requests for stories. Moreover, not all of the replies are made in answer to speeches occurring in oratio recta, for the speeches in oratio obliqua also expect replies. In order to make plain the exact relation of replies to the preceding speeches the outline followed before will be followed point by point again.

The reply which a god makes to a god may be long, explaining the reason for the answer and giving desired information or suggesting some modification of the plan, or short, giving only the simple reply which, in that case, is always affirmative.² Replies in oratio obliqua are also always affirmative.³ Only one speech lacks a reply. Prayer is answered by a speech only when information was asked for or directions for conduct are necessary.⁴

¹Owing to the fact that most short commands receive no reply and occur in scenes which contain no other speech, short commands in OO belong among scenes entirely in OO. Cf. p. 28, n. 8.

²There are eight replies: i. 768-775; ii. 42-46; ii. 385-393; iv. 476-478; v. 523-532; vi. 215; xiv. 28-36; xiv. 594-595. Of these, ii. 42-46 and ii. 385-394 begin with OO. A general reply in OO accompanies the specific reply of Jupiter in xiv. 594-595. There are numerous other examples of OO used to avoid a group speech. Cf. p. 21, n. 1. The fact that ii. 385-393 is a reply to an entreaty is not evident until the speech is finished, due to an unusual treatment of the scene, which see.

³There are eight replies in OO: ii. 304-306; ii. 531; iv. 539; x. 46-48; xii. 597; xiii. 600; xiv. 592-593; xiv. 816. (This includes xiv. 592-593, for which see n. 2.) The reply is practically formulaic since in six instances some form of adnuo occurs. In ii. 304-306 and x. 46-48 the assent is implied by the content of the speech.

⁴Of the prayers of four or more lines one receives a short reply: i. 381-383. In other instances a sign is given or the request is accomplished immediately.

Of the miscellaneous short prayers one receives an answer of medium length which is partly in OO: xi. 136-141. Most others are followed by a sign or by immediate fulfillment, unless the request is not granted, in which case the action of the story simply continues.

The reply to a prayer uttered by a person in personal danger is always immediate action, with the exception of one instance in which the request is not granted.

Since the speeches in cult worship do not make a special

Oratio obliqua is not used. Most prophecies are spoken spontaneously with no request preceding them. They may be spoken by a god to a mortal, by a prophet to a mortal, or by one god to another.¹ The speeches vary in length, being short and oracular or long and informatory. No prophecies occur in oratio obliqua. If a mortal replies in oratio recta to an entreaty, the reply is never a simple affirmative but includes reasons for the reply and alternate suggestions. If the reply is in oratio obliqua, it is affirmative, with the exception of one instance.² Twice the reply is omitted as unnecessary. Replies in oratio recta to entreaties in oratio obliqua are never a simple affirmative but they are not elaborated by reasons and suggestions.³ Replies in oratio recta

request, they require no reply.

If prayers in OO are addressed to an oracle or an oracular divinity, they are answered by speeches of medium length: iii. 10-13; x. 564-566; xi. 250-254; xv. 637-640. The one reply of a prophet to a query in OO is very short: iii. 348.

Ordinary prayers in OO usually lack a reply entirely, being followed by the continued action of the story.

¹In three instances a deity appears in a vision: ix. 696-701; xv. 22-23; xv. 658-662; in five instances under other circumstances: iii. 97-98; vii. 755; viii. 454-455; xiv. 539-541; xv. 17-18.

There are eight prophecies by a prophet to a mortal: ii. 642-654; iii. 517-525; xii. 19-20; xii. 309; xii. 530-531; xiii. 772-773; xv. 439-449; xv. 581-585. The brevity is often due to the almost oracular form. Greater length is used if it is needed. One passage, xii. 19-20, ends in OO.

There are five passages in which one god foretells the future for another: iv. 644-645; ix. 403-417; xi. 221-223; xiv. 814; xv. 807-842. The two long speeches serve to introduce references to many episodes which are not told at length.

There are several speeches which acknowledge the receipt of the answer to a prayer or a prophecy. Aescus acknowledges the sign which Jupiter gave him, vii. 620-621, and Telethusa the prophecy of Isis, ix. 703 (in OO). Pentheus, Polyphemus, and Cipus do not appreciate what is told them: iii. 514-516 (in OO); xiii. 774-775; xv. 587-589. Cf. also ix. 418-427. (p. 28, n. 9).

²The two replies in OR are vii. 171-178 and xi. 451-453, which is partly in OO. In this second passage it may be necessary to regard the entreaty as one of the first speeches and the reply as one of the last speeches of a conversation.

In OO are: i. 488; vi. 361-362; vi. 444-445 (cf. also p. 28, n. 8). In vi. 361-362 a group is represented as speaking. Ovid avoids group speeches, which fact may account for the use of OO where OR is more usual. Cf. p. 21, n. 1.

³Replies in OR to entreaties in OO are ii. 816-817 (cf. p. 9, n. 4), vii. 309-311 (partly in OO), and xi. 389-392. Their brevity may be accidental since there are so few examples.

which are made to suitors who plead in long speeches are always an emphatic refusal. There is one affirmative reply in oratio obliqua. More often there is no reply. When the plea was in oratio obliqua, the reply is in oratio recta, if one occurs. All of these speeches are short.¹

Replies to exhortations are unusual. Arguments for some line of conduct may be answered by short refusals to accept the offered advice or by oratio obliqua representing a group speech.² Eight speeches out of twelve are without replies. There is only one short reply, a refusal, to arguments against some line of conduct.³ Two replies in oratio obliqua are made to admonitions to beware of danger.⁴ Exhortations suggesting some simple act never receive a reply.⁵

When a god requests that a mortal ask for some favor, a

¹There are four refusals in OR: iv. 336; viii. 97-100; xiv. 37-39; xiv. 378-381. These refusals are all spoken by men, possibly because they could not be so readily forced as women. Speeches addressed to women receive no direct reply either affirmative or negative; the negative is usually replaced by flight and the affirmative is perhaps considered rather forward.

Jason and Peleus, whose pleas are in OO, receive reluctant and apologetic acceptances in OR: vii. 92-94; xi. 263-264.

The only reply in OO to a long speech is iv. 704-705, where the parents of Andromeda accept Perseus.

When a plea is stated briefly in OO in order to avoid repetition, it, of course, receives no reply.

Salmacis replies briefly to the direct refusal of Hermaphroditus: iv. 337-338. Jason's further vows to Medea are in OO: vii. 94-97.

²There are two speeches in OR: i. 486-487 (cf. p. 6, n. 2); vi. 37-42, practically a challenge. Cf. p. 16, n. 1.

There are two replies in OO: iii. 564-565; xiv. 496-497. These both represent dialogue in which a group of friends attempts to dissuade the person who has spoken. In other passages the action of the story continues indicating the attitude of the hearer toward the advice.

³The one speech is ii. 596-597. After the other speeches action continues, accepting, refusing or ignoring the advice.

⁴The passages are ii. 103-104 and x. 552. In the first Phaethon insists upon his request so as to make necessary the second speech of advice. The second is a request for a story. (Cf. p. 9, n. 1.) In the other two instances action follows the advice, which is ignored. In view of the situations this seems to be the more natural thing.

⁵They are followed by the execution of the suggested act by the speaker.

reply always follows.¹ The request which the mortal makes receives a reply when it is necessary for the story.² Whatever the form of the few short simple requests was, they receive replies in oratic recta which often include the reason for the answer given.³ Since the simple request for a story or for information which provides an excuse for telling a story is a structural device for the inclusion of more stories, such requests are answered immediately by the story.⁴

¹Cf. p. 8, n. 3.

²One reply is in OR: ii. 50-102 (cf. p. 7, n. 5). The scene between Apollo and the Sibyl changes to OO in xiv. 136 ff. and continues. Cf. p. 28, n. 9.

One reply is in OO: xi. 104 (cf. p. 10, n. 3 on the use of adnuit).

In other instances the request is accomplished at once.

³In reply to requests in OR are: v. 260-263; vii. 484-486.

In reply to requests in OO are: vii. 507-511; xi. 283-288; xiv. 108-113; xiv. 464-511 (partly in OO). There is no distinction between affirmative and negative replies. The refusal of Diomedes, xiv. 464-511, furnishes the excuse for a long narrative speech. Two speeches are closely connected with the introduction of narrative speeches: vii. 507-511, followed by a speech of thanks, vii. 512-516, (the only such speech but cf. p. 27, n. 1) which ends in a query about friends (cf. p. 8, n. 5); and xi. 283-288, which ends by motivating the request for a story (cf. p. 9, n. 1). Scenes in which one person visits another are fertile fields for the introduction of stories (cf. p. 13, n. 4).

Queries about the whereabouts of a person are always answered by OR: iii. 574-575 (partly in OO) and xv. 609.

⁴In response to requests in OR, six stories are told in reply to a direct request: iv. 772-790 (in OO); v. 337-678; vii. 796-862; xii. 182-535; xiii. 750-897; xiv. 233-440 (preceded by OO); three are replies to requests for specific information: iii. 582-691; viii. 577-610; xiv. 167-222; two are replies to queries about friends: vii. 518-660; xiii. 644-674.

In response to requests in OO, three stories are told in reply to direct requests: iv. 55-166; v. 577-641; viii. 728-884; twelve in reply to requests for information: i. 209-243; i. 689-700 (changing to OO); iv. 793-813; v. 300-334; vi. 331-381; vii. 690-793; ix. 4-88; x. 553-557, 560-707; xi. 291-345; xi. 352-378; xiv. 318-434; xv. 12-57.

Often these stories are told in groups to a group of listeners, or one story may be told with the suggestion that others were told. The telling of these stories is motivated in various ways and different stories in the same group are motivated differently for the sake of variety. (In the following lists, stories which have already been listed above will appear with an asterisk [*].) The Minyides tell three stories: *iv. 55-166; iv. 169-270; iv. 276-388. After they agreed to tell stories and the first sister was asked to begin, the others followed with no attempt at variety. Perseus tells of his adventures and Medusa by request: *iv. 772-790; *iv. 793-803. The maze of stories told by the muse

Commands, like exhortations, do not usually receive a reply. Only once is a reply given to a speech despatching a

to Minerva differ in motivation; v. 269-293 (cf. p. 19, n. 5); *v. 300-334; *v. 337-678 (both in response to requests by Minerva, cf. also discussion of contests below). The story of the Lycian peasants, vi. 317-381, is told by a nameless narrator to a group who are discussing the powers of Latona and her children. The real story is inside a frame, having been told to the narrator on a previous occasion in response to a question, *vi. 331-381, the only example of that kind of an attempt at realism. The nearest approach to that kind of realism is afforded by three passages in which the narrator tells the source of his information: viii. 721-722; xi. 361-362; xv. 434-436. This story is followed by two others which are introduced as if they were to be told in long narrative speeches but which vary between OO and OR in a surprising fashion: vi. 382-400; 400-411. Cephalus tells two stories by request: *vii. 690-793; *vii. 796-862. The stories told during the visit of Theseus to Achelous are told, three by request: *viii. 577-610; *728-884; *ix. 4-88; and one, viii. 618-724, in reply to the remarks of a scoffer, viii. 614-615. In this group, as well as in the stories told by Perseus, the muse, Cephalus, and by Nestor (cf. below), the stories are separated by new requests even when two in succession are told by the same narrator. The story of Aesacus, xi. 751-795, like that of the Lycian peasants, is told by a nameless narrator to a group which was discussing people changed to birds. These are the only two stories which are narrated by anonymous persons and they are among the more artificial in their motivation. Nestor tells two stories: *xii. 182-535 and xii. 542-576, which is in response to a reproach for an omission, xii. 539-541. Achaemenides and Macareus answer each other's questions about their adventures: *xiv. 167-222; *xiv. 223-440.

Since this note and the preceding discussion has included nearly all of the long narrative speeches, the few remaining, which are not closely related to any of the types of speech which occur commonly, will be discussed here. Alceme tells the story of the birth of Hercules to Iole in friendly gossip, ix. 281-323. Although the details are different, the general situation is like those in which the two anonymous narrators speak. Alceme's story is answered by one of consolation from Iole: ix. 326-393. Also xv. 493-546 is told for purposes of consolation. (Other passages of consolation are in OO. Cf. p. 27, n. 4.)

Although so many stories are told in groups, the simple device of the contest is used only once and that within a group of stories. The muse tells Minerva about the contest in song between one of the Pierides and Calliope, the song of the Pieris being given mostly in OO, v. 327-331, and that of Calliope at great length, v. 341-661. The only other contest which makes use of speech is between Ajax, xiii. 5-122, and Ulysses, xiii. 128-381, for the arms of Achilles. Songs are used on three other occasions not in contests: vii. 433-450; x. 148-739; xiii. 789-869. Orpheus' song, consisting of six stories which are connected in theme, and purporting to be that by which he caused the trees to follow him, is introduced in a fairly natural way, although it is a structural device for the inclusion of more stories. The song in praise of Theseus gives the opportunity to narrate most of his adventures very briefly. It is not so cleverly introduced. The song in which Polyphemus woos Galettea is a stock theme. Cf.

messenger or delivering a message.¹ Outside of messenger scenes only two instances of a reply to a command occur--both very short.²

B. Speeches typical of scenes of violence.---Next in number to the group of requests and commands with their attendant replies is the group of speeches which are typical of scenes of violence or of strife. Most of these speeches accompany some important incident or act in the story.³ While these speeches are not monologue, inasmuch as the majority of them are addressed to some individual who is present, they are not ordinarily accompanied by a speech whose chief function it is to reply to them. Exceptions, of course, occur.⁴ Two general types of speech can be distin-

Theocritus, The Idylls of Theocritus, ed. R. J. Cholmeley (new ed. revised and augmented; London: G. Bell & Sons, Ltd., 1930), pp. 264-265. The speech of Pythagoras, xv. 75-478 (partly in 00), being unique and not significant for the present study, will receive only incidental mention.

With stories told to groups there may occur traces of speech in 00 which merely indicate that the group did not keep silent and leave all of the conversation to the persons requesting and telling the story. Before or between stories there are: iv. 167-168; iv. 272-274; vi. 316; vi. 382-384; vi. 401-403; vii. 674; xii. 159-167. There are a few instances of conversation leading up to stories told to a single listener: i. 682; xiii. 736-737; xiv. 121-122; xiv. 309-311; xv. 490-492. Following the stories there occur: vii. 451-452; vii. 661-662; xiii. 675-676. Often there is very little indication of what was said; at other times approval or disapproval may be expressed. In two instances transitions between two stories neither one of which is a long narrative speech contain traces of speech which are similar to those which precede stories told to groups, especially in vi. 382-384 and 400-403. The passages are iii. 253-257 and vi. 146-147.

¹The one exception is xiv. 841-844. This scene has already been so simplified as to contain only two speeches and occupy only twenty lines although it is a significant episode. Ordinarily messengers simply depart or show some other sign of obedience. After delivering the message they usually leave before the person receiving it can reply. Even if the message was delivered in 00, as in viii. 810, a mere statement that the command was obeyed may follow.

²The two are: ii. 818 (cf. p. 17, n. 2); vi. 655. Both of these give unexpected replies. Ordinarily the action of the story merely continues or a statement is made that the order is obeyed. In the two passages, where one command follows closely upon another, the second is practically a reply to the first. (Cf. p. 9, n. 4.)

³Cf. Chap. II, pp. 47-51. Challenges and long threats, however, help to carry chapters of the action. Cf. Chap. II, p. 35.

⁴Since they are so few, replies will be treated with the speeches which they accompany.

guished: threats and warnings, challenges, and battle cries are all spoken by the aggressor, while pleas for mercy, reproaches for cruelty, and exclamations of woe are typical of the losing person or side.

The only two challenges occur, not in battle scenes, but in contests between a god and a presumptuous mortal.¹ Speeches addressed to friends in time of danger are either warnings to avoid peril,² or battle cries and exhortations calculated to rouse them to greater or more effective activity.³ Shouts similar to battle cries are common in scenes of Bacchic frenzy.⁴ Simple threats or warnings spoken in battle are too short to contain much but the direct threat. Only one long threat occurs. Except when one threat answers another, these speeches occur each by itself.⁵ Threats or warnings which occur in scenes other than battle scenes are also usually short since they occur in scenes of violence. Longer speeches, however, do occur. About half of these speeches

¹The two passages are v. 308-314 and vi. 25. The first contains a boast as well as a challenge, the second, only the challenge. Later, after attempting to dissuade Arachne, Minerva accepts the challenge: vi. 43. For scenes in which a similar situation is involved cf. p. 28, n. 9. In the battle scenes there is no scene using a challenge to single combat.

²The only speech devoted entirely to warning a friend is viii. 405-407. Perseus combines a warning to his friends with a threat in v. 180 and v. 248.

³There are five battle cries or exhortations: v. 195-197; xii. 241; xii. 259; xii. 498-509; xiii. 225-227. The last two of these could be considered with the other exhortations. (Cf. p. 7, n. 2.) The speech of Ulysses purports to be only a part of what he said on the actual occasion.

Two speeches, each unique in content, occur: x. 657-659 and xii. 367-368. For speeches similar in content to the first of these cf. p. 27, n. 5. This is one of the few group speeches which Ovid permits himself.

⁴There are four cries in Bacchic frenzy: iii. 713-715; iii. 728; iv. 513-514; xi. 7.

⁵There are eighteen examples in the two great battle scenes: v. 10-12; v. 64-66; v. 93-94; v. 115-116; v. 135-136; v. 178-180; v. 181; v. 190-192; v. 247-248; xii. 227-229; xii. 265; xii. 285-286; xii. 292-293; xii. 321-322; xii. 383-384; xii. 470-476; xii. 484-485; xii. 490-491; and one example in the Trojan cycle: xii. 80-81. The threat in v. 181 is really an answer to that just preceding. The scene between Latreus and Caeneus contains three speeches, xii. 470-476, xii. 484-485, and xii. 490-491. The first of these is the only threat of any length. Twice the aggressor states that the victim may feel himself honored to be killed by such a foe: v. 190-192; xii. 80-81.

grow out of the preceding discourse.¹ A special group is formed by the threats and warnings which angry gods make to mortals. Like other threats, they are usually short and may either stand alone or follow other speeches.² Oratio obliqua is not used in any of these speeches with the exceptions of group applause and exhortation.³

There are numerous short pleas for mercy both in oratio recta and in oratio obliqua. It is exceptional to find them in battle scenes. One long plea and reply refusing the request occur.⁴ Exclamations of woe are very short. They, too, do not

¹There are six examples in which the speech stands by itself: iii. 328-330; v. 290; ix. 67-76; ix. 120-126; ix. 213-214; xiii. 874-875. The two long threats of Hercules, ix. 67-76 and ix. 120-126, offer the opportunity to bring in allusions to other stories. Both speeches delay the action in the passage considerably. The second speech is a threat in answer to the first in i. 456-462 and i. 463-465.

Five threats grow out of the preceding discourse: vii. 377; vii. 487; viii. 755-756; viii. 767; ix. 29-30. They usually form a climax to the scene. All of the story preceding vii. 377 is in OO (cf. p. 28, n. 9). The two threats in the story of Erysichthon are preceded by faint traces of OO. In the other two instances, vii. 487 and ix. 29-30, the speaker is angered by the preceding speech.

²There are five examples in which the threat is not closely connected with another speech: ii. 471-475; iii. 192-193; iii. 366-367; vi. 136-138; viii. 771-773.

Twice the threat is in reply to a speech in OR: ii. 818; iv. 524.

In seven instances the threats answer speeches in OO: iv. 549-550; v. 665-668; vi. 369; vii. 711-713; xi. 207; xi. 323; xiv. 383-384. In most instances the speech which so infuriates the god is not a deliberate taunt but belongs to one of the well-established types; for instance, the repeated refusal of Picus enrages Circe, xiv. 383-384.

³Cf. p. 16, n. 3.

⁴The seven short pleas in OR are: ii. 361-363; iii. 230; iii. 719-720; iii. 725; iv. 238-239; vi. 640; vii. 346-347. None appear in battle scenes.

There are six in OO: v. 212-214; v. 396-398; vi. 555-557; ix. 119; ix. 215; xi. 39-41. One, v. 212-214, is in a battle scene. In this form of plea the injured party usually calls upon some absent person for rescue.

The only long plea and reply are v. 216-222 and v. 224-229. These speeches form the climax of the story and so do not interrupt the action.

The speech of Actaeon, iii. 230, was not actually spoken. In most instances the speech which a character tried to make but was actually unable to speak is indicated by OO. Cf. i. 566-567; i. 744-746; ii. 432-433; ix. 401-402; xii. 426-428; xiv. 497-498 for a few instances. Since these passages are not speech and

appear in battle scenes.¹ Reproaches for cruelty, unlike the other speeches in scenes of violence, are usually long and set forth the grievance at length.²

C. Speeches of greeting and farewell.--Much less numerous than either the requests and commands or the speeches in scenes of violence are the greetings and farewells. There are very few instances of speeches devoted entirely to a salutation. Usually the salutation is combined with, and even subordinated to some other element, so that the entire speech forms one which is suitable for the opening of a conversation.³ Since a greeting is usually combined with some other content, it often helps to carry a chapter of the story but in other instances it may only supply realistic detail.⁴ A greeting is usually accompanied by a reply of some sort, which will be discussed along with the greeting since the two are often very closely connected. The greeting in oratio recta which receives a reply also in oratio recta is usually short or medium in length and usually combines a suitable salutation with a request, question, or invitation. It may receive any of several types of speech in reply.⁵ The greeting is not essentially different if it receives an answer in oratio

were collected incidentally, the list may not be complete.

¹The examples are: iiii. 201; vi. 227; vi. 385-386; vii. 843. Of these only vi. 385-386 contains more than an exclamation.

²The six examples are: ii. 608-609; vi. 533-548; viii. 108-142; ix. 176-204; ix. 371-391; xiii. 457-473. While the length of the speeches is considerably greater than realism requires, they occur mostly in periods of comparative quiet in the story so that they are not so impossible as they at first appear.

³In a few instances it may be a matter of opinion as to whether the salutation and opening of the conversation is more or less important than the other element in the speech. In those instances the doubtful speeches were compared both in content and in style with speeches undoubtedly belonging to their respective groups and were then classified in the light of that comparison.

⁴Cf. Chap. II, pp. 32-46, 52-53.

⁵There are five pairs of speeches: ii. 33-34 (cf. p. 19, n. 3) and ii. 35-39 (cf. p. 4, n. 3); ii. 426-427 and ii. 428-429 (two simple greetings); iv. 639-642 (containing a request, cf. p. 8, n. 4) and iv. 649-650 (cf. p. 9, n. 4); viii. 550-559 (an invitation) and viii. 560-561 (the acceptance); viii. 855-861 (a query about a person) and viii. 864-868 (reply, cf. p. 8, n. 4 and p. 13, n. 3 for other queries about a person). Here must be mentioned again iiii. 579-581 and iiii. 582-591 (cf. p. 8, n. 5 and p. 13, n. 4).

obliqua.¹ Occasionally a greeting may receive no reply.² Greetings in oratio obliqua usually take the form of an inquiry as to why the person has come, or who he is.³ The reply in oratio recta is usually an important speech.

Speeches of farewell are few. No speech in which one person takes leave of another merely at the end of a conversation occurs. The few speeches which do occur are spoken in case of separation from a person or place under tragic circumstances. None of the speeches contains more than six words.⁴

D. Speeches conveying essential information.--Occasionally it is convenient, or even necessary, for one character to reveal some fact or to explain or analyze some situation. Such a speech usually conveys detailed information and may be decidedly narrative in content so that it is quite long.⁵ There are also short

¹There are two pairs of speeches: v. 280-283 (an invitation) and v. 284 (the acceptance); iv. 678-681 (a query) and iv. 685-689 (the reluctant reply summarizing information already known to the reader).

²There are three speeches to be considered: i. 679-681 (an invitation, the acceptance being implied by the following action); vi. 190; ix. 109-110. These last two speeches contain no greeting and, properly speaking, do not belong here. However, they are more closely akin to greetings than to any other type of speech because they contain material similar to that which most often occurs with greetings, being practically invitations.

³In three instances the question is why the person has come: ii. 511; vii. 479; xi. 622. For replies to these speeches cf. p. 4, n. 3 and p. 5, n. 1; p. 8, n. 4 and p. 9, n. 3. Cf. also v. 256-259 (p. 8, n. 4).

Once there is an exchange of greetings: xiv. 11. After this an entreaty is made. (Cf. p. 4, n. 3 and p. 5, n. 1.)

Twice an inquiry as to the identity of the visitor is made: ii. 741-742; v. 651. The replies in each case answer the question: ii. 743-747 and v. 652-656. (Cf. also p. 18, n. 5.)

Note that, when the greeting is in 00, the speaker is, with one exception, the person visited. These passages contain no salutation and are recognizable as greetings only by comparison with such speeches as ii. 33-34. (Cf. p. 18, n. 5.)

⁴There are seven examples: iv. 79; viii. 717-718; x. 62; x. 380; xi. 460; xiii. 420; xiii. 947-948. Cf. Chap. II, p. 50.

⁵There are eight examples: i. 351-366; i. 391-394; v. 269-293; v. 489-508; ix. 243-258; xi. 658-670; xii. 86-94; xv. 594-602. Those predominantly narrative are: v. 269-293; v. 489-508; xi. 658-670. In fact v. 269-293 is a long narrative speech which is motivated by a statement in 00, v. 267-268. More often the speech is the first in its scene. Probably i. 391-394 is partly in 00. A reply in 00 follows ix. 243-258.

speeches which reveal briefly some fact upon which the plot turns. These speeches are short, sometimes very short.¹ Some of them are essential while in other instances the necessary information could have been conveyed in some other way. All of these speeches carry or help to carry a chapter of the story in which they occur.²

E. Scenes predominantly in dialogue form.--There are only five stories or parts of stories which are predominantly in dialogue form.³ Even here one speech does not usually follow another with no intervening words (there are only seven speeches which appear one after the other with no intervening words in the entire poem), nor is oratio obliqua by any means lacking. The speeches in these scenes are distinguished from those previously discussed, chiefly, by their greater brevity and frequency but also by their unusual content and arrangement.

The story of Battus and Mercury, which contains two scenes and five speeches within the space of fifteen lines, has no speeches which do not belong to the types previously discussed. There is no oratio obliqua.⁴ Two scenes in the story of Echo and Narcissus are treated in dialogue form with the longer passage containing ten speeches in fourteen lines. Most of these speeches are unusual in content. Oratio obliqua is used for the sake of variety.⁵ The dialogue in the story of the Tyrrhenian sailors is

¹There are six speeches: iii. 320-321; viii. 387; ix. 312-313; ix. 675-679; x. 569-572; xiii. 512-513. Both iii. 320-321 and x. 569-572 are partly in OO.

²Cf. Chap. II, pp. 32-46.

³Cf. pp. 3-4 and also Chap. II, pp. 42-43.

⁴With the two pairs, ii. 692-694, ii. 695-696 and ii. 699-701, ii. 702-703, cf. especially viii. 855-861 and viii. 864-868 on p. 18, n. 5 and other speeches listed in the same note. The speeches of Mercury and Battus are in each case about half the length of those of Mnestræ and her master. With ii. 704-705 cf. the speeches of p. 17, n. 2. Since all threats are short, there is no difference in length here.

⁵Owing to the unusual situation in the story, the treatment of the speeches in the scenes between Echo and Narcissus is a unique tour de force. In the first scene, iii. 379-392, only one speech, iii. 390-391, is closely related to any of the common types. Cf. p. 12, n. 1. The preceding speeches of the dialogue all deal with the attempt of Narcissus to locate the person to whom he is speaking. The only speeches resembling this scene are those of Alpheus hunting for Arethusa: v. 599-600 and v. 625, and possibly viii. 231-233. Since the scene consists of a speech of Narcissus, which is repeated, either exactly or in part, by Echo,

much longer, extending over about eighty-five lines and containing thirteen speeches (mostly of two lines) in oratio recta and five passages, which represent group speeches, in oratio obliqua. Here again the majority of the speeches are of unusual content.¹ Three scenes in the story of Procris and Cephalus are distinguished as much by the unusual treatment of the scene as by the unusual content of the speeches. In the first of the scenes oratio obliqua is used.² The story of Myrrha contains three

the resulting danger of monotony is cleverly avoided by having the speeches which she repeats exactly in OO while those of which she repeats only a part, thus changing the sense, are in OR. In the second scene, which contains only six speeches, iii. 494-501, is the exclamation "eheu," iii. 495-496, which is found nowhere else by itself. There is no close parallel for iii. 500. For the final "vale" cf. p. 19, n. 4. This last speech reverses the use of OR which was noted in the previous scene. All of the speeches in these scenes are outstandingly short as well as unusual in content.

¹There is no speech comparable to iii. 605 unless it be xi. 160-161. Argument against a line of conduct and prayer are contained in iii. 611-614. The combination of ideas and the content of the prayer are both unusual. The next speech, iii. 614, is a short command for which cf. p. 9, n. 4. This order is supported by the approval of the sailors in OO. Here the scene would normally stop but Acetes argues again in iii. 621-622 and a fight ensues with applause in the usual form, cf. p. 27, n. 5. At this point Bacchus enters the conversation and three speeches, iii. 632-633, iii. 634-635, iii. 636-637, each of two lines, follow each other with no intervening words. None of these speeches have exactly the content of any of the common types. Next follow the vows of the sailors and their order to set sail, iii. 638-639, both as usual in OO. Then the short spoken reprimand of one sailor, iii. 641, is followed by the nods and whispers of the others. Acetes resigns his post, iii. 644, and more murmurs follow from the men until a new pilot steps forward with a taunt, iii. 647-648. For the usual treatment of taunts cf. p. 27, n. 7. The situation is reminiscent of battle scenes and perhaps of the story of Erysichthon, for which cf. p. 16, n. 5 and p. 17, n. 1, but the resemblance is not very close. The speech of Bacchus, iii. 652-655, is rather like an expansion of the scene in vi. 520. Cf. p. 28, n. 9. Again the resemblance is not very close. The speech in iii. 673-674 is unique though the situation is a common one. The story ends with a short reassuring command from Bacchus, iii. 689-690. Cf. p. 9, n. 4. The story is especially interesting for the novel content of the speeches, the consistent use of OO for group speeches and only for group speeches, the presence of speeches with no words intervening between them, and the number of different speakers, as well as the brevity and frequency of the speeches.

²In contrast to other scenes of wooing, Cephalus in disguise is pictured as pleading his suit on many occasions, vii. 734-735, which is in OO. To his pleadings she always makes the same reply, vii. 735-736, (in OR). He, however, persists, in-

scenes in which an unusual number of speeches are indicated by oratio obliqua or are given briefly in oratio recta. For instance, that between Myrrha and the nurse has eleven speeches or definite indications of speech in forty-two lines. The speeches are about evenly divided between usual and unusual content, and oratio obliqua is used to prevent repetition.¹

creasing the rewards which he offers, vii. 739-740, (in OO). For the usual treatment of such scenes cf. pp. 6 and 11-12, n. 1. Not only is the arrangement of OO and OR unusual but this is the only story in which the suitor is represented as pleading his suit on more than one occasion. The demunciation, vii. 741-742, is not similar to any common type of speech but cf. threats, p. 17, n. 1 and statements explaining a situation, p. 19, n. 5. In vii. 812-820 Cephalus repeats the things he was wont to say to Aura. The speech is broken and divided so as to seem as realistic as possible. Owing to the situation actual dialogue cannot occur. The speeches in both of these scenes contrast with other speeches which represent things said on many occasions. They do not show the usual tendency to stylization. Later in vii. 837-839 the words of Cephalus on the final fatal occasion are given. The scene resembles iii. 379-392 more than any other. Cf. p. 20, n. 5.

¹The first dialogue scene, which is between Myrrha and her father, begins with three speeches, x. 356-358, x. 362, and x. 363-364, in OO by Cinyras, which are separated by the usual silence and tears on the part of Myrrha. All are of unusual content. Cf., for instance, i. 481-489 for another treatment of the scene. Myrrha's reply to his final question, x. 364, and his response, x. 365, are also unusual in content. Since the scene between Myrrha and the nurse consists of questions and offers of help, on the one hand, and reluctance to reveal the true state of affairs, on the other hand, OO is used extensively to avoid repetition. The nurse asks what is the matter, x. 388 (in OO). With this situation may be compared the questions which are used to introduce long narrative speeches, cf. p. 8, n. 6. No answer follows. The nurse entreats her, x. 392-393 (in OO), cf. p. 6, n. 3. Again there is no answer. The nurse then presents some arguments, x. 395-401 (in OR), cf. 7, n. 2. No answer is given. The nurse continues her entreaty, x. 405 (in OO). Still the girl says nothing. The nurse hazards a guess, x. 408-410 (in OR). This speech is unique. Myrrha commands the nurse to desist, x. 411-413 (in OR), cf. p. 9, n. 4. Another entreaty follows, x. 416-418 (in OO). Finally Myrrha utters an exclamation which reveals the state of affairs, x. 422 (in OR). Other cries of woe are the result of physical agony and convey no meaning. Cf. p. 18, n. 1. The nurse argues against her giving way to the passion, x. 426-427 (in OO). Such arguments are usually long speeches. Cf. p. 7, n. 4. Myrrha sticks to her resolution, x. 428 (in OO). The nurse finally grants her request, x. 429 (in OR). For other instances where replies granting a favor are cast in the form of short commands cf. p. 10, n. 2, especially iv. 476-478 and vi. 215. The speech ends with vows in OO as usual. This scene contains eleven speeches or definite indications of speech in about forty lines. The story ends with the nurse in the rôle of go-between. She tells a false story to Cinyras, x. 439-440 (in OO). He asks the girl's age, x.

The remaining groups of speeches are monologues.¹ They constitute about one-eighth of the total number of speeches in the poem. This is a large number when it is compared with the number of monologues in other narrative poetry.² They most often carry chapters of the story in which the character and emotions of the actors are revealed.³

F. Monologues expressing resolution and related ideas.-- The largest group of monologues have to do with the making of a decision or resolution by the speaker. In its most simple form this type of monologue is very short and states only the resolution.⁴ Longer monologues give arguments leading up to the resolution. These arguments are not pro and con but state only reasons why the ultimate decision should be reached. The resolution may be either explicitly stated, as it usually is in the ultima verba type, or merely implied by the following action.⁵ Instances of

440 (in OO). She replies in OR, x. 441. He assents to the scheme, x. 441 (in OO). She reports back to Myrrha, x. 442-443 (in OR). Although the situation has points of similarity with other scenes in which messages are carried, the arrangement and content of the speeches are entirely unlike any other. The emphasis is placed upon the sensational elements rather than upon the message.

¹Monologue is used here in its widest sense and includes any speech which the speaker does not address specifically to one or more human beings (other than himself) or gods. Any person or object may be apostrophized. A monologue may be overheard and therefore receive a reply.

²For example, there are eleven in the Iliad and ten in the Odyssey. Vergil restricts the use of monologue greatly. Cf. Heinze, Virgils epische Technik,³ pp. 427-431.

³Cf. Chap. II, p. 44, n 3.

⁴There are thirteen examples: i. 222-223; ii. 423-424; iii. 58-59; iv. 551-552; vi. 3-4; viii. 185-187; viii. 279-280; ix. 115; ix. 131; x. 584-586; xiii. 837; xiv. 192-197; xiv. 355-357. Of these only xiv. 192-197 is more than three lines in length, because it combines a wish with a threat. Also viii. 279-280 and xiv. 355-357 are threats, differing from those of p. 17, n. 2 in that the person against whom the threat is directed is absent.

⁵There are four examples of the ultima verba monologue with arguments and resolution expressed: iv. 108-115, 118; iv. 148-161; xiii. 387-390; xiv. 718-732, 736. For division of the monologue near the end cf. also p. 24, n. 2.

Only one monologue of this length contains an argument and a resolution clearly stated to commit some act other than suicide, iii. 262-272, which is really an expansion of the idea

arguments pro and con are rare and do not include a clearly stated decision.¹ There remains a group of very long monologues in which are represented the conflict of two contending emotions in the mind of the speaker or, more rarely, the recognition of a puzzled state of mind. The lines of thought in these long monologues are worked out carefully in accord with each situation so that, although these speeches are much alike in subject matter, they differ greatly in detail.² Oratio obliqua is very seldom used to indicate a monologue expressing resolution.³

About a dozen monologues record the thoughts or observations of various characters in various situations. Expressions of wonder, awe, or amazement are most frequent. They are either quite short or decidedly long.⁴ Two very short shouts of triumph occur.⁵ Other very short speeches record miscellaneous thoughts

in viii. 279-280, cf. n. 4.

In three instances, iv. 422-431, vi. 631-635, vi. 687-701, the arguments are given but the ultimate resolution is implied by the following action.

¹There are only two examples: ix. 143-151; x. 230-234. These are the nearest approach to the "Entscheidungsmonolog" of Homeric epic. Similar in content to ix. 143-151 is the monologue indicated by 00 in vii. 827-834. Here may be mentioned the occasional occurrence of passages introduced by quid faciat, at least two of which, i. 617-618 and iii. 204-205, may be intended to indicate a possible monologue. However, this is very uncertain, since ii. 187, ii. 356, and vi. 572 probably do not.

²There are seven examples of conflicting emotions: vii. 11-71; viii. 44-80; viii. 478-511; ix. 474-516, 519-520; ix. 585-629; x. 320-355; x. 611-635.

There are two examples of the discussion of a puzzling situation: iii. 442-473, 477-479; ix. 726-763.

Note again two examples of division near the end and cf. p. 23, n. 5. The words coming after the break express the decision determined upon, except in iii. 477-479, where the situation precludes a decision and the lines are a summary.

In x. 369-378 a scene is described similar to those listed above and ending with a speech like those ending the broken speeches.

For analysis and comparison of these monologues cf. Heinze, Ovids elegische Erzählung, pp. 111-126.

³Cf. notes 1 and 2 for possible examples.

⁴There are six examples: i. 498 (may be regarded as partly in 00); ii. 657-664; viii. 326-327; x. 576; xii. 106-114; xiii. 942.

⁵The two passages are: iv. 356; vi. 513. They are very similar both in situation and expression.

and observations.¹

G. Laments.--About one-fourth of the monologues are laments.² The most common type of laments is that of a god over a mortal favorite who has met with misfortune. In the longer examples, besides the lament proper, is found a prophecy of future honors, while in the very short examples the prophecy alone remains.³ The lament of one human being over another affords the speaker an opportunity to lament his own misfortunes, as well as the fate of the loved one, so that the speeches tend to be long.⁴ Oratio obliqua is frequently substituted for a lament.⁵

Most of the monologues of the Metamorphoses show the speaker arriving at some decision or resolution. Even the mono-

¹There are five examples: i. 607-608; vi. 621-622; ix. 379; xi. 712-713; xiii. 502.

None of the monologues enumerated in this or the two notes preceding are discussed by Heinze, although his treatment would lead the reader to believe that he had included everything which he considered monologue.

²There are a few instances in which the lament is not, strictly speaking, a monologue. However, for the sake of uniformity all laments will be considered together. Cf. Heinze, Virgils epische Technik⁵, pp. 430-431, and Ovids elegische Erzählung, p. 111.

³There are six examples: i. 557-565; i. 710; iv. 251; x. 141-142; x. 196-208; x. 724-731. In the shorter speeches it is the narrative rather than the lyrical element which is retained. The reason for the condensation is usually obvious.

⁴There are five passages: i. 651-663; iv. 591-594; xi. 684-707, 720-721, 725-728; xi. 778-782; xiii. 494-532. The laments of Alcyone are two scenes. The first is introduced by a question from her nurse, xi. 683, in 00. It soon ceases to be a reply to the question. There is then a lapse of time and change of scene and the remaining words are a series of exclamations rather than a genuine lament. For xi. 712-713, which also occurs in this scene, cf. n. 1. These scenes differ from other scenes containing laments both in treatment and in the number of speeches.

⁵There are twelve examples of laments for the dead: ii. 333-334; ii. 342-343; ii. 371-373; iv. 547-548; viii. 526-536; xi. 331; xiii. 481-483; xiii. 538; xiv. 429-430; xiv. 741; xiv. 744-745; xv. 489-490.

There are five instances in which a person laments his own fate: v. 297-299; viii. 176-177; viii. 519-522; xi. 561-567; xiv. 480-482. It may be that the use of 00 for these types of lament is due to the fact that their content is naturally chiefly lyrical whereas the laments given in OR frequently contain a prophecy, cf. n. 3, or some other narrative element. Cf. Heinze, Ovids elegische Erzählung, p. 111.

logues in the majority of instances end with some decision or resolution. There are comparatively few which give expression to some thought other than the making of a decision or which express a general observation.¹

II. The Relation of Oratio Recta to Oratio Obliqua

A. Types of speech occurring commonly in oratio obliqua.--

In order to present an accurate picture of the use of speech in the Metamorphoses it is necessary to call attention to some types of speech which are almost always merely indicated by oratio obliqua and also to scenes in which all speeches are in oratio obliqua. Since these passages are interesting for the present study only in so far as they throw light upon the use of oratio recta, they will be discussed only very briefly.

Certain types of speech are almost always indicated merely by oratio obliqua. Listed briefly they are: speeches by means of which some person or persons are summoned;² messages delivered by messengers who take it upon themselves to convey information;³ thanks

¹In content and, accordingly, in other characteristics as well, the monologues of the Metamorphoses differ from those of epic and other literary forms which use monologue, even though Ovid was clearly influenced by his predecessors. Cf. Henze, "Die Monologe in der Homerischen Epen," Philologus, LXIII (1904), 12-30; Friedrich Leo, "Der Monolog im Drama," Abhandlungen der Königlichen Gesellschaft der Wissenschaften zu Göttingen, Philologisch-historische Klasse, Neue Folge Band X, Nro. 5 (Berlin: Weidmann, 1908); Ewald Bruhn, "Der Monolog im antiken Drama," Neue Jahrbücher für das klassische Altertum Geschichte und Deutsche Literatur, XXIII (1909), pp. 540-546; Wolfgang Schadewaldt, "Monolog und Selbstgespräch," Neue Philologische Untersuchungen, Heft II (Berlin, 1926).

²In three instances an assembly is summoned: i. 166; i. 275; xv. 590-591.

Once a messenger is summoned: ix. 568. In all instances in which a god despatches a messenger by means of a long speech the messenger seems to have been ready at hand. Cf. passages listed p. 9, n. 2. If the command is in 00, the messenger may be summoned. Cf. p. 28, n. 8.

In two instances further speech is rendered unnecessary by the nature of the scene: ii. 443; ii. 559.

For the remaining example, x. 48, cf. p. 10, n. 3.

³There are ten passages: ii. 562; ii. 598-599; iv. 236-237; vii. 825-826; ix. 139-140; ix. 580-581; xi. 186-187; xi. 193; xiv. 289-290; xiv. 527-528. In all of these instances the reader is already in possession of the information conveyed. Cf. xi. 351-379 (p. 13, n. 4) for treatment when the information is not already known. These passages usually take the place of an entire

for a favor received;¹ statements of agreement or disagreement with a preceding speech or situation;² discussion of a course of action;³ expressions of sympathy;⁴ applause and so forth, especially in groups;⁵ boasts;⁶ taunts;⁷ incantations;⁸ the calling of a person by a definite name.⁹

It is not unusual for the majority of the speeches in a scene which contains several speeches to be indicated by oratio obliqua. A large number of these scenes have each speech clearly indicated so that it is evident that they belong to the types

scene even if only one speech is indicated.

¹There are only three instances: x. 290-292 and xv. 48-49 (after the granting of prayer); xiv. 596 (after the entreaty of one god to another).

²There are eight passages: iiii. 322; iiii. 333; iv. 3; vi. 216; ix. 259; xiii. 574-575; xiv. 151; xiv. 250. Five of the seven denote disagreement. In four instances the speech, while it is the only one indicated, takes the place of a scene.

³There are three instances: i. 367-368; iiii. 322-323; iv. 43-53. In the first two it is possible that a whole dialogue should be supplied. In the third it is not possible to tell whether or not the cogitation was uttered aloud but cf. iv. 276 ff. for a similar situation in which there is no doubt.

⁴There are three passages: ix. 653-654; xi. 328-329; xv. 490-492. In the first scenes no other speech is indicated. Cf. p. 13, n. 4 for long narrative speeches which are introduced to express sympathy. In length and degree of expansion the scenes swing from one extreme to the other.

⁵There are three instances of applause in a contest: vii. 120-121; x. 668; xiii. 123-124. Cf. p. 16, n. 3. One instance of mutual exhortation in battle occurs: viii. 388.

In two instances horses are urged on: v. 402-403; v. 421.

⁶There are three instances: i. 751-752; iv. 417-418; xi. 321-322. In other situations the boasting element is united with a threat or challenge so that it is given in OR. The speech of Ino, iv. 417-418, purports to have been often repeated.

⁷There are three instances: v. 246-247; v. 453; xiv. 521-522. The second and third of these passages, though only one speech is indicated, serve the purpose of an entire scene. Taunts, like boasts, usually occur in speeches containing some other element as well. One instance of a taunt in OR occurs: i. 753-754.

⁸Cf. p. 5, n. 6.

⁹There are eight examples: ii. 563; ii. 688; iv. 542; ix. 466-467; x. 467-468; xiv. 292; xiv. 850-851; xv. 558-559. Many of these examples could scarcely be called speech if it were not

discussed, mostly under the head of requests and commands with their replies. The scenes, listed according to their arrangement in the previous discussion, are: the entreaty of one god to another;¹ prayer, prophecy and so forth;² the entreaty of one mortal to another;³ pleas of suitors;⁴ one simple request;⁵ requests for information which would normally lead to the introduction of a long narrative speech;⁶ commands despatching a messenger;⁷ other commands.⁸ In other stories, however, scenes in which all or nearly all of the speeches are in oratio obliqua have the speeches so thickly set and vaguely indicated that it is impossible to discuss the speeches separately.⁹

for one example in OR, xv. 543-544, and such passages as iv. 542 which stand between the passage in OR and the more doubtful instances.

¹There are two scenes: viii. 779-780; ix. 401.

²For prayer cf. p. 5, n. 6. Once an oracle is consulted: xiii. 678-679; and once a prophet: xiii. 723-724.

³There are two scenes: vii. 323 (with no reply indicated); ix. 682-684.

⁴Two scenes: ii. 575 (as so often with no reply); vi. 684 (signifying repeated suing).

⁵One query as to the whereabouts of a person: ix. 364.

⁶There are two scenes: ii. 547-548, where the reply is suppressed because the reader already has the information; iv. 766-769, where the information requested is not apropos and the speeches are merely the setting for the stories of Perseus. Cf. p. 13, n. 4.

⁷There are two instances: ix. 156-157; xiv. 829-831. As usual the messenger obeys without reply. For a messenger despatched with no speech cf. xi. 647 ff. Cf. also i. 333-335 and i. 669-672 in note 8.

⁸There are fifteen commands which are followed by a statement that the order was obeyed: i. 333-335; i. 669-672; ii. 118-119; iii. 102-103; iv. 7-9; v. 646-647; vii. 252-253, 255-256; vii. 331; x. 50-52; xi. 227-228; xii. 360; xii. 627-628; xiv. 359-361; xiv. 600-602; xv. 32-33.

In two instances the commands are followed by a statement that the order was not obeyed: viii. 752-753; xiii. 653-659.

In ten instances the action of the story merely continues after the command, thus implying obedience: i. 609; ii. 632; iv. 671; v. 332; vi. 444-445; viii. 102-104; xi. 382-384; xi. 455-456; xii. 211-212; xiii. 419.

In two instances the action of the person giving the command continues: vi. 322-323; xiii. 560-561.

⁹There are sixty-five such scenes:

B. Summary of the relation of oratio recta to oratio obliqua.--The small number of types of speech into which all speeches in scenes in partial dialogue fall suggests at once that speech in those scenes is greatly restricted. This idea receives further support from the scenes in which dialogue is more nearly complete, since those scenes are full of speeches not belonging to the types common in partial dialogue and not even resembling one another. It is possible to see at least two principles by which the poet may have been influenced in deciding what speeches he wished to have appear in oratio recta in scenes which are treated in partial dialogue. First, a very large number of the speeches occur in situations in which there must be speeches indicated, even if the story were told without the use of oratio recta. This is made plain by the comparison of two scenes such as ii. 508-535 and viii. 777-779. That speeches such as appear in the first of these scenes tend to appear in oratio recta, if any speeches at all in a story so appear, is evident from the number of such speeches in the entire poem. However, in the second place, even when the poet had determined in what situations he preferred to use speech, he actually uses only a few of the

i. 244-252	v. 542	vii. 771-772	xi. 492-494
i. 384-397	v. 663-665	viii. 250-251	xi. 539-546
i. 612-621	vi. 434-437	viii. 267-271	xii. 217-218
ii. 394-400	vi. 448-485	viii. 651-652	xiii. 184-235
ii. 748-751	vi. 523-526	ix. 292-305	xiii. 551-555
iii. 24-27	vi. 564-565	ix. 418-427	xiii. 662
iii. 126-128	vi. 624-627	ix. 638-639	xiii. 949-953
iii. 242-246	vi. 647-649	ix. 764-768	xiv. 116-119
iii. 602-604	vi. 655-658	x. 72-76	xiv. 140-141
iv. 68-70	vi. 661-665	x. 132-135	xiv. 271-307
iv. 83-91	vii. 98-99	x. 256-259	xiv. 397-405
iv. 186-189	vii. 302-303	x. 638	xiv. 436-440
v. 42-45	vii. 374-376	xi. 153-156	xiv. 703-715
v. 316-317	vii. 651-654	xi. 170-174	xiv. 787-789
v. 448-450	vii. 708-710	xi. 205-215	xv. 35-37
v. 474-480	vii. 748-750	xi. 398-402	xv. 500-505
			xv. 641-650

A casual inspection of these scenes shows that they are most often highly condensed examples of scenes like those in which the common types of speech in OR occur. Assembly scenes are especially frequent. There are also some few scenes which resemble rather closely the scenes which are in dialogue form. Since, in many instances, the speeches in these scenes are not clearly indicated, a complete analysis has not been attempted though material in them is mentioned from time to time. In connection with the dialogue indicated in iv. 69-70 appears the speech which Pyramus and Thisbe address to the wall, iv. 73-77. It is unique in content.

speeches which would normally occur in a complete dialogue. In choosing one or two out of a possible half dozen or more speeches, he selected only the one or two which will give the reader the greatest amount of information about the action or the characters of the story. Speeches which would repeat what is already known to the reader or which would contribute only to the completeness of the dialogue are usually suppressed or given only very briefly. This accounts for the discrepancy in the number of replies and the number of speeches after which replies might have been expected. When a request or command is more significant than the reply, e. g., as in most entreaties, it is made longer than the reply. However, if the reply is more important, as in requests for stories, it is given at greater length. Argument and discussion are usually summed up in one or two speeches instead of being allowed to expand in dialogue form. The general effect of the application of these principles is to produce scenes containing one or two fairly long speeches with all others much shorter or indicated by oratio obliqua.¹

These principles are, of course, open to other influences. Other speeches may be included whenever the poet wishes to emphasize some special element in a scene; or all speech may be suppressed if he wants to subordinate one episode in a story to another. The most outstanding instance of seemingly unnecessary amplification occurs in scenes which introduce long narrative speeches. More dialogue using both oratio recta and oratio obliqua occurs in such scenes than in any other group of scenes. This is a development peculiar to the Metamorphoses but not without precedent in epic. Speeches not governed by these principles may also be used if the poet is openly imitating some source or the method of treatment in some special kind of poetry (usually epic). This is well illustrated by the threats in battle scenes. Moreover, at any time, the poet may expand a scene into nearly complete dialogue or condense it so that it appears entirely in oratio obliqua.

¹When it is said that the poet decided to use speeches in certain situations, we do not mean that Ovid thought out the matter deliberately. Except in cases of deliberate imitation he was probably never more than vaguely conscious of the rules which he followed.

In the restriction of speech Ovid does not differ greatly from Vergil. Cf. Heinze, Virgils epische Technik³, pp. 404-409.

Theoretically oratio obliqua may be substituted for any speech in oratio recta. However, as a matter of fact, there are some speeches for which oratio obliqua is never substituted unless the whole scene is in oratio obliqua. There are also some speeches for which oratio obliqua is almost always used. Supposing the dialogue in a scene to be of about average completeness, oratio obliqua may take the place of any of the shorter speeches. Types of speech for which it is always used are usually those which are uniformly either of little interest, because they present no new information, such as speeches by which some person is summoned, or which are difficult to manage, such as group applause.

CHAPTER TWO

THE PURPOSE OF THE SPEECHES

I. Speeches Continuing or Accompanying the Action of the Narrative

Almost any story can be told without the use of any direct discourse.¹ However, in a long story or series of stories, like the Metamorphoses, simple narration tends to become tiresome. From the time of Homer it has been the custom to interrupt the narrative by speeches so that a fusion of drama and narrative results.² Speeches, being a different medium of expression and contrasting with narration, make the narrative which they interrupt more vivid and in addition prevent a monotonous effect.

A. Speeches which carry chapters of the story.--Speeches may carry chapters of the story, that is, what the actors say to one another or the thoughts which they express in monologue cause the story to progress. Since the presentation of a story by means of speeches, as just described, is characteristic of the drama, any story, or chapter of a story, which is presented in that way may be called dramatic. If the speeches are so combined with narration that they carry only a part of a chapter and would not be intelligible by themselves, as they are in a play, partial dramatization may be said to result. The situation just described is that which is most common in the Metamorphoses.

Speeches carrying chapters of a story carry either chap-

¹For examples in the Metamorphoses see li. 549-595 and xiv. 233-317.

There are also many fairly long parts of stories which contain no direct discourse. In this chapter only scenes containing one or more speeches in OR and the speeches in OO which are in the scene with the speeches in OR are discussed. Parts of stories containing no OR are not considered here. In Chap. I all passages, even if they contained only OO, were at least listed, so that they could be cited for contrast and comparison. Therefore speeches in OO apparently omitted in this chapter are excluded intentionally as not falling within the scope of this study. Here OO is considered only in its relation to OR.

²Aristotle Poetics 3. 1-3; 24. 13-14.

ters devoted primarily to action or chapters which are concerned with the portrayal of the character of the actor and his emotions. Since the stories in the Metamorphoses are rather brief, chapters dealing with action are much more numerous than those portraying character. Moreover, in many instances chapters dealing with action are so constructed that they also portray character and emotion.

We shall now attempt to show that in the Metamorphoses speeches tend to make the chapters of the story which they carry more vivid and conspicuous than the chapters which are not carried by speech. The poet naturally wishes to render conspicuous the parts of the story which he considers important for the total effect of his story. In any other event the story will not be correctly balanced. We shall, accordingly, have demonstrated our point if we can show, by a somewhat detailed examination of the speeches carrying chapters of the stories, that the chapters which are carried by speeches are important and that they tend consistently to be carried by speeches, often even by speeches which resemble one another closely.

Speeches which carry chapters of the action of a story occur in any part of the plot of the story.¹ For convenience in exposition we may divide stories, according to the conventional divisions of the drama, into the presuppositions of the story, the beginning of the action, the further complications or rising action, the turning point or climax, and the unraveling of the plot or dénouement. The speeches which carry chapters of the action will be discussed in the order in which the chapters that they carry normally occur in the plot.²

¹As a matter of convenience speeches which carry chapters of the action of the story will be separated from speeches which carry chapters that are chiefly concerned with the portrayal of character and emotion.

²Because most of the stories were well known to his readers, Ovid did not hesitate to eliminate chapters of action or to disregard proportionate values of individual chapters. By this means he not only succeeded in keeping his stories very short but often played up some particular effect or emotion to the exclusion of the logical development of some other ideas in the story. Moreover, a large group of the stories are purely episodic, being often an unimportant incident in the life of a hero, and do not show any plot development. Analysis of the plots is by no means simple and is worthy of study for itself. Emphasis in the present study is placed more upon the fact that speeches occur in similar fashion in similar chapters of various stories than upon the name

The purpose of scenes revealing incidents which take place before the main action of the story is to supply the reader with knowledge of a situation or fact which is either necessary in order to understand the story or which greatly arouses the interest of the reader. Since these scenes considerably increase the length of brief stories, they are comparatively rare and the advantage derived from their use in each instance is usually quite clear. The most common form for such a scene is that in which a prophecy is made that either explains the basic situation in the story and makes the reader curious as to the working out of the prophecy or unites long detached chapters of the story.¹ Prophecy is easily introduced, never requiring more than a simple question and often being the only speech.² Scenes other than those containing prophecy are used only occasionally.³

Speeches very commonly carry the first chapter of the action in a story or of an episode in a very long story. This is natural whenever the action of the story develops from a situation in which someone requests, entreats, or commands a person to do

used to designate the part of the plot in which the chapters repeatedly occur. The divisions and classifications which are used are largely a matter of convenience.

¹There are eight instances. Usually explanation of basic situation and rousing of interest are very closely united as in: iii. 348; iii. 517-525; vii. 711-713; x. 564-566; xi. 221-223; xv. 17-18. Although iii. 97-98 and xii. 19-20 are typically epic in that they tie together widely separated chapters of the story and cause the poem to show the working out of the divine will, these passages were probably chosen by Ovid because they both have to do with a metamorphosis. (Cf. Clifford Herschel Moore, "Prophecy in Ancient Epic," Harvard Studies in Classical Philology, XXXII [1921], 99-175; and Ludwig Hensel, Weissagungen in der Alexandrinischen Poesie [Giessen, 1908], pp. 51-53. Cf. Iliad ii. 305 ff. with xii. 19-20.) They, unlike the others, do not stand absolutely detached at the beginning of the stories but appear early in the action. The more common form in which prophecy precedes a fairly short story may be only an adaptation of the exact epic form to Ovid's own needs.

²Only two instances of prophecy in reply to a question occur in this type of scene: iii. 346-347 and x. 564, both in OO. Also in OO, iii. 515-516, a boast which angers the prophet, and vii. 708-710, which consists of more general remarks.

³Two instances: i. 481-482, 486-487, 488 in OO; and iv. 306-307. Of these the first, between Daphne and her father, is very important for the later development of the story. Cf. Heinze, Ovids elegische Erzählung, pp. 103-104. The reason for the second scene is less obvious.

something. Replies to such speeches are common because the response of the person addressed is often fully as important as the first speech, especially if the answer is an unexpected one. Sometimes it is so much more important that the request is given in oratio obliqua. Since this chapter may be the beginning of a story, embassy scenes and speeches combining greetings with requests or some other content are most characteristic.¹ A sprinkling of entreaties and commands occurs.² Threats, challenges, and dogmatic statements also may begin stories.³ In all instances

¹Three embassy scenes occur: vii. 482-483, 484-486; vii. 501-504 in 00, 507-511; xiv. 460-461 in 00, 464-511. All of these are episodes in the cycles of adventure of various heroes and are included for the sake of the introduction of stories in speech form. Cf. pp. 54-58.

In two instances a simple request is made: xi. 279-282 in 00, 283-288; xiv. 105-106 in 00, 108-113. Both here and in the embassy scenes the reply is of fully as great importance for the future development of the story as the request and always appears in OR, whereas the request is usually in 00. The one exception, vii. 482-483, may be accounted for by its proximity to the following scene. Being so close together, they could not be exactly alike.

In two instances the request is combined with a greeting: ii. 692-694, 695-696; iv. 639-642, 649-650. This, of course, makes OR necessary for both speeches.

There are five invitations: v. 280-283, 283-284 in 00, and viii. 550-559, 560-561 with short replies; i. 679-681; vi. 190; ix. 109-110 with all of which the reply is implied. In every instance the invitation or offer is accepted and it is the invitation which is the important speech.

In three instances the greeting is only a question as to the identity of the person addressed: ii. 741-742 in 00, 743-747; iv. 678-681, 685-688 in 00; v. 651-652 in 00, 652-656. Here again the usual rule is followed. Since the greeting is usually subordinate to the answer, it is in 00; but in the one instance in which the answer contains only information known to the reader, and therefore unimportant, the situation is reversed.

²In two instances one mortal entreats another: vi. 440-444, 444-445 in 00, indicating agreement; vii. 164-168, 171-178, suggesting an alternate plan.

In two instances a story opens abruptly with the despatching of a messenger: ii. 837-842; v. 365-379. As usual neither receives a spoken reply.

Three times a command sets the action in motion: vi. 159-162; xiii. 445-448; xv. 22-23. All instances are such that no reply is necessary.

³In both of the long battle scenes the battle proper begins with a short threat: v. 10-12; xii. 227-229. Outside of battle scenes there is only one threat, followed by a counter-threat, beginning a story: i. 456-462, 463-465. The two challenges to contests both open the action: v. 308-314, which receives no reply, and vi. 25, after which the reply is delayed,

the development of the plot depends upon the situation set forth in the speeches under discussion and would be almost incomprehensible to the reader if the situation were not clearly understood.¹

One or more chapters of the rising action of a story are often carried by speeches.² Situations necessitating the use of entreaties, usually those of one god to another, are frequent and in these passages the replies are noticeably important, often leading to further complications in the plot or directly to the climax.³ Prophecy, either in answer to a question or introduced

appearing after another scene, in vi. 43.

Four statements begin the action: i. 351-366, iii. 320-321, and ix. 675-679, all of which are followed by discussion in 00, and x. 569-572.

In one instance a boast followed by a taunt gets the action under way: i. 751-752 in 00, 753-754 in OR. This is the only instance of a taunt in OR.

¹Although these speeches are often the first in the stories in which they appear, they do not usually introduce the speaker by revealing his character and motives. They are, as a rule, rather short and are concerned primarily with the action. Prayers, prophecies, speeches of suitors, those in which one god asks a favor of another god, and exhortations of all kinds are lacking.

²In case the story is rather complicated and would, if fully expanded, contain many chapters in the rising action, the poet may select only one or two which he develops by the use of speeches. These chapters which are carried by speech, because of their increased vividness and elaboration, often dominate the part of the plot in which they occur. Their content is what remains in the mind of the reader. Cf., below, the scenes in which messengers are despatched and some of the entreaties of one god to another. The most striking instances, however, are found in the Trojan and Roman material, where a given chapter carried by speech may rise to the dignity of a plot development of its own and other equally or more important episodes are dismissed in a few lines. Cf. xiv. 75-157 for a group of episodes illustrating both highly condensed narrative and an expanded scene.

³There are eight instances in which one god entreats another: i. 757-761, 768-775; ii. 35-39, 42-46; iv. 466-469, 476-478; v. 514-522, 523-532; vi. 206-213, 215; x. 17-39, 46-49 in 00; xii. 586-596, 597 in 00; xiv. 12-24, 28-36. In five instances the reply contributes some new complication to the plot. Because it is a group speech, x. 46-49, which is important, is in 00. The unusual form of the entreaty probably increased the length of iv. 476-478. It is noticeable that the relative importance of a speech and its reply is not so easily determined here, as in most of the speeches previously discussed, by its length, because all of these entreaties are long and are never given in 00. Cf. also v. 489-508, which is a hybrid form that could be classified in several ways.

Entreaties of one mortal to another are unusual in this

without any accompanying speech, is also common.¹ Prayers occur though less commonly.² Some long speeches of warning, admonition, and advice carry very important chapters of action.³ Others of similar content do not carry the action forward but rather delay it.⁴ Chapters involving the despatching and delivering of messages occur more often carrying chapters of the rising action than in any other part of the plot.⁵ Speeches of suitors occur here only in unusual situations.⁶ Speeches in this part of the plot carry three different types of action: that which in itself causes the story to progress (as in the chapters which open the action); that which sets forth an incident explaining a situation vital to the progress of the story

position in a story, there being only two possible examples: vi. 349-359, 361-362 in 00 being a group speech, and vii. 306 in 00 being again a group speech, 309-311 being partly in 00. On the scene containing vi. 349-359 cf. p. 47, n. 1. The second example represents a discussion in which a number of speeches must be imagined and lacks much of the emotional appeal which is usual in entreaty.

¹In three instances an oracle is consulted: i. 377-380, 381-383; iii. 8-9 in 00, 10-13; xv. 631-633 in 00, 637-640. The question in 00 is the usual form, since the reply is manifestly more important, and i. 377-380 in 0R is probably accounted for by the grandeur of all of the speeches in that story.

Once a prophetic deity is consulted, the form being the same as above: xi. 247-248 in 00, 250-254.

Twice the divine revelation comes without a question: ix. 696-701; xv. 581-585.

Four times the revelation is recalled from the past: iv. 644-645; vii. 755; viii. 454-455; xiv. 814. In these passages the scene is very briefly treated.

²There are three instances: vii. 192-219; x. 640-641; x. 673.

³Four instances, one of which receives a reply, occur: iii. 280-286; vi. 28-33, 37-43; vi. 170-202; xii. 601-603. As usual, the reply is not a simple affirmative.

⁴There are four such speeches: vii. 332-338; viii. 203-208; x. 543-552, with reply in 00 introducing narrative in speech form; xv. 765-778. These speeches uniformly occur in situations which need elaboration in order to make the length of that chapter of action correspond to its importance in the narrative. The delay occasioned by these speeches is, therefore, a part of their purpose.

⁵There are four speeches, one of which carries out orders issued by that just preceding: ii. 784-785; ix. 569-570; xi. 585-588; xi. 623-629. These speeches differ from those of p. 35, n. 2 in that they all involve the delivery of a message, not merely the execution of a command. (In ii. 784-785 Minerva acts as her own messenger but the basic situation is unchanged.)

⁶Cf. p. 38, n. 4 at end.

(often similar to chapters revealing incidents before the main action); and that in which a chapter is elaborated to make the story in better balance (a comparatively rare use). The chapters composed of the first two types of action are without exception necessary to the story.¹ The third, while perhaps not indispensable to the action, is necessary in order to make the story seem to be fully rounded.

The chapter of action which marks the turning point or "climax" of a story is most often carried by speeches. There are about twice as many at this point as in either the rising action or the chapter which opens the action.² Divine interference, usually in answer to prayer, may mark the turning point.³ With only two exceptions speeches of suitors carry the action in the scene at the turning point of the episode in which they occur, if not of the entire story.⁴ The same is true of situations in which

¹The speeches in the rising action of the plot are, as a group, much longer than those in the opening chapter. Since there is usually no reason inherent in the action why this should be true, the additional length is most frequently due to the inclusion of remarks which portray character and emotion. Cf. pp. 45-46. Simple requests and commands other than those in messenger scenes are entirely lacking. All speeches which carry chapters of the action in this part of the plot are of types which ordinarily expect a reply or acknowledgment of some sort. Cf. Chap. I, pp. 4-15.

²Often a scene contains a number of speeches which fit together to make a fairly extended dialogue with the turning point of the story in one speech of the dialogue or even between the speeches. In such instances the dialogue is considered as a whole, since it seems unreasonable to separate for arbitrary reasons speeches which obviously belong together.

³There are five examples of prayer: iii. 405; vii. 615-618, 620-621, 627-628; ix. 773-781; x. 274-276; xv. 39-40. All of these are answered at once. The elaboration of the scene in vii. 615 ff. so as to use three speeches is unusual.

Once a god appears in a vision with directions which solve the problem: xv. 658-662.

⁴Sometimes the longest part of the story follows the acceptance or rejection of the suitor, as in the stories of Io and Andromeda. This situation, however, does not affect the great importance of the scene which contains the speech of the suitor. Such stories merely have a *dénouement* of unusual length.

Certainly within the scene at the turning point of the story come: i. 504-524; i. 589-597; iv. 226-228; and xiv. 657, 663-764 (in all of which a god woos a mortal maiden or a nymph and no reply is made); iv. 320-328, 336, 337-338; viii. 90-94, 97-100; xiv. 28-36, 37-39; xiv. 372-376, 378-381 (all speeches of a woman to a man and his refusal); iv. 695-703, 704-705 in 00 (one

a god permits a human being to make a request.¹ Short speeches in the form of commands sometimes carry the turning point of the action, sometimes with the help of another command or some other speech.² There are a number of stories in which dialogue which carries the action culminates in a threat which is executed at once.³ Only once is a threat made at this point and executed in the course of a long dénouement.⁴ Speeches which reveal some bit of information vital to the plot occasionally carry the action at the turning point of the story.⁵ Scattered instances of other

of two speeches addressed to parents with the reply in 00, being less important and a group speech besides); vii. 89-91 in 00, 92-94 (reply more important than the request, an unusual situation in this type of scene), 95-97 in 00; x. 602-608 (reply unnecessary because of the situation); xi. 263-264 (reply with no spoken request).

There remain two instances which are apparent exceptions, ix. 16-26, which is really a taunt flung at Hercules, and xiii. 917-965, which occurs in a scene that must be a chapter of the rising action. These scenes both occur in stories of unusual structure.

¹The passages are: ii. 42-46, 47-48 in 00, 50-102; iii. 289-291, 293-295; xi. 100-101 in 00, 102-103, 104 in 00; xii. 199-200, 201-203; xiv. 135-136, 137-138 in 00. The examples in iii, xii, and xiv are all in stories which, if told at length, would have contained speeches of suitors. In these instances, however, it is not that feature of the story which interests the poet and no such speeches appear. As usual, 00 and 00 tend to alternate. Cf. Chap. I, p. 8 for detail. Only one scene similar to these occurs elsewhere in the plot, and that under quite different circumstances, cf. p. 41, n. 4.

²Sometimes the form in which the speech is cast really has no importance, being merely a concise and convenient way of stating an important decision or opinion.

There are five passages involved: ii. 464; iv. 649-650, 654-655; viii. 426-427, 433-436, 438-439; viii. 689-693; ix. 577-579; xiii. 556-559.

In one instance the command is delivered by messenger: xiv. 829-837 partly in 00, 839 in 00, 841-844. This scene is constructed quite differently from those which appeared in the rising action. Cf. p. 37, n. 5. It is, moreover, the only place in which a spoken reply is made to a message.

³The threat itself does not carry the action, which would be quite complete without it. The scene, however, might seem incomplete. Cf. p. 40, n. 1 for a scene in which the threat does not occur. Cf. pp. 47-49 for a discussion of these threats.

⁴The one instance is viii. 771-773.

⁵Five passages occur: i. 391-394; ix. 312-313; xi. 658-670; xii. 86-94; xv. 594-602. The statement in ix. 312-313 is a lie which by the resulting deception brings about the successful

types of speech, which are used in special situations, occur.¹ The speeches which carry the chapter of the action that contains the turning point in the plot of a story are obviously of great importance in the plot. The frequency with which certain types of speeches occur here and seem, in some instances, to have been avoided elsewhere suggests that Ovid more or less consciously used these types at the high point in the interest of the story.²

Speeches carrying chapters of the action in the dénouement of a story are less frequent and, in general, more restricted than those in any part of the plot.³ The dénouement, most often, is concerned with the ultimate rescue of some human being from a difficult situation in which he finds himself at the turning point of the story or, less often, with his punishment. The rescue or

culmination of the story. No other similar instance occurs.

¹The speeches are:

ii. 815-816 in 00, 816-817, of which the first speech is an entreaty and the second a short command refusing the request. These are followed by a threat which is executed at once. Cf. p. 39, n. 3. The condensation in this story is probably responsible for the structure.

iv. 523, a shout of praise to Bacchus. It serves as a taunt and is followed by a threat. Cf. Chap. I, pp. 16-17.

xiv. 486-493, an exhortation which serves as a taunt. Cf. Chap. I, pp. 16-17. Here, however, the threat which is usual in such scenes is lacking.

vii. 843, the only instance of an exclamation of woe which is necessary in the plot.

v. 216-222, 224-229, the only plea for mercy in a battle scene and the reply which is made to it.

xii. 498-509, the only exhortation which turns the tide of battle.

ix. 119 in 00, the cry of Deianira, which begins the climax. Cf. p. 50, n. 1 for use of 00.

²Particular reference is made to speeches of suitors and scenes in which mortals make requests of gods. These, with the threats in the use mentioned above (cf. p. 39, n. 3), far outnumber all other speeches here. Not so many types are entirely lacking here as in other parts of the plot (cf. p. 36, n. 1; p. 38, n. 1; p. 42, n. 1), entreaties of one god to another being the only outstanding instance of a missing type, but they occur only in peculiar circumstances. With the exception of some of the speeches of suitors the majority of the speeches are short and are concerned primarily with action and very little with portrayal of character and emotion.

³This does not include scenes before the opening of the action. Many of the stories do not have a dénouement. A story may very well end with the climax. In the Metamorphoses, because of the episodic nature of many of the stories, this is especially true.

general straightening out of affairs is usually brought about by divine interference. One god may entreat another to interfere.¹ A human being may pray for help, usually for himself.² Threats, as at the climax, do not carry a chapter of action but may complete the dialogue in a chapter with other speeches which do.³ Scattered speeches of various kinds carry chapters of action which are necessary for the dénouement of the particular story.⁴

¹There are seven instances: i. 735-737, beginning and ending with 00, the only speech of its kind which receives no reply; ii. 279-300, 304-306 in 00; ii. 512-530, 531 in 00; iv. 532-538, 539 in 00; xiii. 587-599, 600 in 00; xiv. 586-591, 594-595; xiv. 808-815, 816 in 00. These speeches, in contrast with those of similar content in the rising action of the story (cf. p. 36, n. 3), all receive a simple affirmative answer, usually in 00. (In one instance the reply is implied.) The stories in which the instances cited in xiii and xiv occur are so constructed that these passages at first glance seem to belong to the climax. They are excellent examples of manipulation of the plot (cf. p. 33, n. 2). In these stories everything is subordinated to the dénouement, which contains the only chapter of action carried by speeches.

Cf. here also ix. 403-417, a prophecy by which Themis prevents the granting of such an entreaty.

²In five instances the person is in immediate peril: i. 545-546; v. 618-620; viii. 850-851; xiii. 669; xiii. 880-881. The prayers are all immediately fulfilled.

There are six miscellaneous prayers, mostly very short: iv. 370-372; iv. 383-386; iv. 571-575; viii. 595-602; x. 483-487; xi. 132-133, 136-141. This last example is the only instance of a spoken reply to prayer in the dénouement. Here the rescue is contingent upon following the advice in the reply. In every instance the prayer is fulfilled in one way or another.

There is one lament ending in prayer, iv. 591-594.

Incantations spoken by Jason and Circe should, perhaps, be mentioned here: vii. 153; xiv. 57-58; xiv. 404-405, all in 00. These passages would almost certainly appear in OR if incantations ever did so appear. Cf. Chap. I, p. 5, n. 6.

³Cf. pp. 41, n. 3 for a discussion of threats.

⁴The speeches are:

viii. 704-705, 707-710, in which Jupiter grants a final request to Baucis and Philemon. The episode has the appearance of being tacked on for the sake of the metamorphosis.

ix. 243-258, the speech of Jupiter suggesting the apotheosis of Hercules. Again this is an episode tacked on. The speeches are related in purpose to others effecting the rescue of a person but they differ in content because of the circumstances.

viii. 788-795, 810 in 00, the only instance of a message delivered so late in the plot. It is a detail in the ultimate punishment of Erysichthon.

vii. 852-856, the dying words of Procris, necessary for the tragic ending of the story. In this speech she reveals her error in an entreaty that Cephalus shall not marry Aura.

xv. 543-544, the renaming of Hippolytus.

Speeches occurring in the dénouement frequently carry chapters of the action closely associated with the metamorphosis, which is supposed to occur in every story. For that reason they are important for the structure of the poem as a whole as well as for the individual story.¹

In some parts of stories and brief scenes short speeches carry practically all of the action and are very nearly in the dialogue of drama, being separated one from another only by very short bits of narrative which are scarcely more than stage directions.² This treatment is used in only a few types of scenes and not always in these. The most common type is that in which one person tries to determine the whereabouts of another.³ Arguments

¹The speeches vary greatly in length, from the long entreaties of the gods to one another to the very short prayers. On the whole they keep close to the action. Naturally this is not often the place for characterization. Most of the speeches do not receive a spoken answer. The reply would be, in almost every case, a simple affirmative and would add no complications to the story. The content of speeches in the dénouement is very limited.

²The difference between the speeches in these scenes and in the rest of the poem lies in their brevity, frequency, and content. Where speeches of content similar to that of speeches in scenes treated in the ordinary manner do occur, it is noticeable that they are either much shortened or else belong to types which are always short. Cf. ii. 692-694, 695-696; ii. 704-705; iii. 390-391; iii. 614; iii. 638-639; iii. 647-648; iii. 689-690; x. 429. Scenes are not discussed here unless the speeches in them differ from the usual treatment in at least two of the three possible ways. In the story of Phaethon, for instance, speeches carry the action consistently but they are not of unusual brevity or content, or of very great frequency.

Even in the scenes discussed here not all of the speeches are in OR. The same general rules are followed for the use of OO here as in the less completely dramatized scenes, i. e., group speeches and speeches the content of which is thoroughly known to the reader are almost always in OO. If the speech and the reply which it receives are obviously of different degrees of importance, the less important of the two is frequently in OO. For details cf. Chap. I, pp. 20-22.

³The outstanding example is the Echo episode in the story of Narcissus, iii. 379-392. Besides this superb scene there are v. 599-600, v. 625 and vii. 231-233. These scenes all involve a situation in which the person who is speaking tries to find the person addressed. Cf. also vii. 813-820 and vii. 837-839.

In other instances the person inquires of a third person about the person sought. Such is the situation in ii. 699-701, 702-703 and vii. 855-861, 864-868. The last speeches are unusually long for such a scene, perhaps because they, entirely by themselves, carry the scene.

and quarrels lend themselves well to this style of treatment.¹ Some other scenes have to do with the revealing of information, mostly by question and answer.² In a few instances only one scene of a kind is treated in this way.³ The purpose of the speeches in these scenes is no different from the purpose of the speeches in scenes treated in the more usual manner. The disparity lies in the treatment alone. Since the scenes are so few it is not possible to do more than describe them.⁴

¹The longest scene of this type is iii. 611-655 in which there is both argument and quarreling. A part of the first scene between Myrrha and her nurse consists of argument, x. 388-430. A different type of scene is found in the account of Cephalus and Procris, vii. 734-742, where he attempts to test her virtue. OO is freely and skillfully used in these scenes, rendering the speeches in OR all the more conspicuous and avoiding much repetition.

²The information may be given reluctantly as in the scenes between Myrrha and her father and nurse, x. 356-366 and 388-423. Or the scene in which the information is revealed may be very short containing only a couple of speeches: iii. 572-573 in OO, 574-575; vi. 652, 655; xv. 607-609. These speeches are all very important in the stories.

³Such are the farewell between Echo and Narcissus, iii. 494-501, and the later part of the story of Myrrha, x. 442-443. A few scenes stand about half way between the scenes almost entirely carried by speech and those of the more usual treatment. Most of the speeches in scenes which contain many speeches are not similar in content to speeches anywhere else in the poem and often not even to speeches in other scenes treated in the same way. They approximate the speeches of daily life, in which several interchanges of speech may be necessary in order to make clear a relatively simple idea. Not every speech leads inevitably to the main point of the conversation; various interesting details may appear briefly. Cf. iii. 605, x. 441 and other scenes in the stories of Myrrha and Acoetes. Although many of the speeches in a scene are in OO, these details will be in OR. They do very little toward carrying the chapters of the story, and, since they appear in scenes containing speeches, it is unlikely that they are included in order to create variety. (Cf. pp. 47-52 for speeches which do create variety.) They do, however, undoubtedly make the conversation more like one in daily life. This may be their chief purpose. Such speeches occur occasionally in scenes which, in other respects, follow entirely the normal structure. Not many examples occur but cf. ii. 426-427, 428-429; ix. 12, 13 in OO; xi. 160-161 with which last cf. iii. 605. They sometimes create the illusion that there is more speech in a scene than there actually is.

⁴Since they are so few, it is not significant in what part of the plot they occur. In them no god speaks in his proper form and the majority of the speakers are human beings--usually rather excited.

Speeches not only carry chapters of the action of the story. They also sometimes carry chapters in which the character, emotions, and mental processes of the actors are revealed. Since the stories are usually very briefly told, space is not allotted to the revelation of the mental states and processes of the actors unless they have an immediate bearing upon the plot of a story. Ordinarily such matters are made sufficiently clear by the action, which includes, of course, speeches by which chapters of the action are carried.¹ In these speeches a few words can easily be added in case the action itself does not suffice to make the mental state of the speaker quite clear. In some stories, however, the chief point of interest or the reason for the entire situation lies in the mental state of one or more of the actors.² Then speeches occur carrying the chapter in which this mental state is made clear.

Monologues more often than any other type of speech carry these chapters of stories. In a monologue the speaker may say exactly what he thinks without regard for others. Information is conveyed concisely in a monologue when it must otherwise have been presented in a tiresome descriptive passage or by a long dialogue or even several episodes. Such expansion is impossible in stories as briefly told as they are in the Metamorphoses. These monologues most often carry a chapter of the rising action of a story although under certain conditions they may occur at the climax or in the dénouement.³ Aside from monologues, speeches

¹Cf. Aristotle Poetics, 6. 24.

²In this study no attempt will be made to distinguish between portrayal of character, portrayal of emotion, and analysis of a state of mind. The three are usually inseparably interwoven. The stories usually show a person of a given basic character moved by an emotion which is consistent with that character so that he expresses an opinion or comes to a decision as a result of his character and emotion.

³The rising action is the most natural place for the portrayal of character and emotion and for the actors to make decisions and form opinions which affect the outcome of the story. Most monologues show the speaker arriving at a decision or making a resolution from which at least one complication in the plot follows. It is impossible to make a decision until a situation has arisen which permits of a choice. Therefore a monologue that makes a decision or a resolution can never open the action unless the story begins with a plunge in medias res. Cf. vi. 3-4 and viii. 185-187.

In the rising action there are nine short monologues

which carry chapters revealing the emotions and mental processes of the actors are scattered. There are several in which the

expressing a resolution: i. 222-223; ii. 423-424; iii. 57-59; vi. 3-4; viii. 185-187; viii. 279-280; ix. 115; x. 584-586; xiv. 355-357. In these instances the decision alone is stated. The decision is the outgrowth of the character and emotional state of the speaker as shown elsewhere in the story (cf. Lycaon and Hippomanes) or as generally known (cf. Jupiter). The line of thought by which the decision is reached is not given.

In four instances the arguments by which the decision is reached are given: iii. 262-272; iv. 422-431; vi. 631-635; vi. 687-701. Except in the first instance the resolution or decision is merely implied from the arguments and the following action. There is really no doubt from the first as to what the decision will be since it is the only one consistent with the character and emotion of the speaker. Juno's resolution in iv. 422-431 is preceded by the boast of Ino in 00, iv. 417-418, with which arrangement cf. p. 47, n. 1, the discussion of threats of gods to mortals.

Hesitation is shown only twice in monologues of moderate length: ix. 143-151 and x. 230-234. The first differs only in length from the long monologues which express conflicting emotions.

There are seven long monologues: vii. 11-71; viii. 44-80; viii. 478-511; ix. 474-520; ix. 726-763; x. 320-355; x. 611-635. These speeches condense in one chapter of the story an analysis of character, emotion, and state of mind which would require many episodes if it were unfolded in dialogue. The stories in which these monologues occur could, in most instances, be developed into a so-called psychological novel. Considered from that angle the monologues are an artistic convention by means of which the story is kept within feasible length and still is treated as a psychological study.

There are six short monologues which do not immediately involve the making of a decision: i. 498; i. 607-608; vi. 621-622; viii. 326-327; x. 576; xv. 587-589. These differ from the short monologues which state a decision only in that some earlier point in the thought processes of the actor is presented. Descriptive narrative or additional speeches give such additional information as is necessary. Cf. here xv. 571-573, an exclamatory monologue in the form of a prayer.

Monologues which occur at the climax or in the dénouement of a story show how the actor is affected by the previous action of the story.

Two long monologues occur in the dénouement: iii. 442-473, 477-479; ix. 585-629. These sum up the affect of the story upon the actor and so look backward as much as forward.

Two monologues, ix. 131 and xiv. 192-197, appear late in the action only because of the episodic nature of the stories in which they occur. The first is almost prophetic. Cf. p. 34, n. 1.

Two short shouts of triumph, iv. 356 and vi. 513, show the exultation of the villain at the successful close of one chapter of the action. They are too short to do more than reënforce previous impressions of the characters.

There are four examples of the ultima verba monologue: iv. 108-115, 118; iv. 148-161; xiii. 387-390; xiv. 718-732, 736. All end with the decision to commit suicide as the result of preceding events.

Three laments over the dead lead to a resolution: iv. 591-

victim of some injustice reproaches his or her tormentor.¹ Some speeches of entreaty and exhortation are introduced to enable the actors to express their feelings to one another.²

Only the small number of speeches just discussed are devoted outstandingly to the portrayal of character and emotion. There are, however, as suggested above, many speeches which combine the delineation of character and mental states with some more obvious function. Distinct traces of characterization as a secondary purpose are most frequent in speeches of the same content as those which are sometimes devoted entirely to it, i. e., entreaties, with the replies which they receive, and exhortations.³ Speeches which merely accompany incidents of action sometimes offer opportunity for revelation of character and emotion, although they are usually very brief.⁴

594; xi. 684-707; xi. 778-782; xiii. 494-532. These laments are scarcely different from the ultima verba monologues.

¹There are six speeches: ii. 608-609; vi. 533-548; viii. 108-142; ix. 176-204; ix. 371-391; xiii. 457-473. Heinze, Ovids elegische Erzählung, p. 126, considers ix. 176-204 a monologue. All of these speeches portray the speaker after misfortune has come upon him.

²There are two scenes of entreaty: ii. 385-393; xi. 421-443, 451-453. Only the second contains both entreaty and reply. The speech of Phoebus, ii. 385-393, is masked under the form of a reply to an entreaty. It occurs late in the story. Cf. also the unusual scene between Alcyone and Peleus, xi. 387-388 in 00, 389-392. This is also a device for weaving two stories into one plot. Cf. also the peculiar speech of Pyramus and Thisbe to the wall and indeed the whole scene in which it occurs: iv. 73-77.

There are three scenes of exhortation: iiii. 531-563; v. 11-29; vi. 611-619. Here, however, the speeches occur in scenes with other speeches and traces of speech which carry chapters of the action of the story. They represent a compromise between speeches occurring in scenes devoted entirely to portrayal of mental states and those in which such material is included incidentally while the speech carries the action as well.

³Cf. these speeches as cited in the notes to pp. 35-40. From some points of view almost every speech in the poem should be considered here. The portrayal of character and emotion through speech is an interesting problem but too extensive to be undertaken in this study. That Ovid believed that the portrayal of character and emotion through speeches which carry a chapter of the action of the story to be better suited for stories as brief as most of these, is fairly evident from his sparing use of extra episodes, except in stories which are studies in psychology.

⁴This is especially true of the speeches in battle scenes. There the speeches, though usually, but not always, in the form of threats, often do not tell just what act the person intends to

B. Speeches which accompany incidents of action in the story.--Some speeches do not carry chapters of the story, that is, what the actors say to one another does not cause the story to progress and the speeches could be removed without altering the general course of the story. These speeches accompany some incident of action or even some one act in the story. The incidents or acts which they accompany are usually but not always important. That is, the speeches either accompany incidents which are vital to the plot or they merely break up a long narrative.

By far the majority of speeches which do not carry chapters of the story occur in scenes of violence, usually extreme physical violence. The most common form for such a speech to take is that of a threat.¹ The aggressor makes some remark which

perform but rather what his state of mind is that prompts him to undertake the act. He may be conceited and think himself able to meet any foe. He may be angry at some outrage committed by the foe. He may caution his friends. For illustrations cf. p. 47, n. 1.

In scenes other than battle scenes the same use is made of speeches when opportunity offers. Threats again are used to sketch character briefly. Exclamations of woe, etc., are usually too short but in the longer speeches which are akin to laments the portrayal of emotion especially comes to the fore. Cf. p. 50, nn. 1-2.

¹Threats may occur either by themselves or in scenes with other speeches or traces of speech.

By themselves they occur most commonly in battle scenes. In the two great battle scenes there are twelve examples: v. 64-66; v. 93-94; v. 115-116; v. 135-136; v. 178-180; v. 181; v. 190-192; xii. 265; xii. 285-286; xii. 292-293; xii. 321-322; xii. 383-384. In general the two battle scenes are constructed along very much the same lines. In both the action opens with a threat which differs from those just cited in that the threat is not carried out and does carry a chapter of the action. (Cf. p. 35, n. 3.) The battle then proceeds with one hero attacking and slaying another in the general mêlée. Some of these combats are marked by the threats just cited.

Threats also mark important points in the battle. When the person of greatest importance (Phineus and Cauneus) comes prominently into the battle, the scenes lengthen out, in the case of Phineus with a plea for mercy, which does carry the action, but in the case of Cauneus with three threats, one of unusual length, xii. 470-476; xii. 484-485; xii. 490-491. Although these do not carry the action they accompany the action with dialogue, making the scene much more conspicuous and vivid in comparison with the scenes of the general mêlée. With this more expanded scene should be compared the scene between Cygnus and Achilles. It is not preceded by a general battle and therefore begins with a simple short threat, xii. 80-81, which does not carry action and is followed by speeches of other types. Cf. p. 39, n. 5 and p. 49, n. 3. All of this seems to indicate that very short threats in a long battle scene are used for the sake of variety and do not

indicates his intention and follows it up at once with an attempt, usually successful, to execute his design. The speech makes vivid

appear at especially important points. When the hero appears, the action, although not carried by threats and very likely not by speech at all, is expanded and made vivid by several speeches, at least one of which is a threat. The elaboration is necessary in order to distinguish the important scene from the unimportant. In battle scenes the threats, if they occur in scenes with other speeches, precede the other speeches.

Outside of battle scenes there are only a few threats which occur in the rising action of the episode in which they appear: viii. 755-756; viii. 767; ix. 29-30; ix. 67-76. This last example is unusual, containing a brief account of the labors of Hercules. (Cf. xii. 86-94 for another speech which delays the action in a fairly violent scene.) All of these accompany acts which are important for the progress of the story, drawing attention in each case to an act which shows the increased violence of the leading character. Two, viii. 767 and ix. 67-76, stand very near the climax.

Other threats all occur in the climax or dénouement of the story, sometimes alone and sometimes with other speeches.

Threats spoken by one mortal to another are more often the only speech in the scene which contains the climax of the episode, or are accompanied by only the most vague traces of speech. There are five examples: iii. 328-330; v. 290; ix. 120-126; ix. 213-214; xiii. 874-875. Traces of speech in ix. 119 precede ix. 120-126. In three instances the threat follows speeches or distinct traces of speech: v. 247-248; vii. 377; vii. 487. The threat in vii. 487 is unique. It is never executed nor is any further use made of it. (The entire episode in which it occurs is very loosely attached to the story, contains no metamorphosis, and cannot be attributed to a definite source. Cf. Hermannus Kienzie, Ovidius qua ratione compendium mythologium ad Metamorphoses componendas adhibuerit [Basel, 1903], p. 43. For a possible explanation cf. p. 54, n. 2.) With this exception all of these threats draw attention to the act of violence which is the climax of the story or episode.

Threats of a god to a mortal may be either at the climax of the story or episode or, much less often, in the dénouement. At the climax they are usually preceded by speeches or definite traces of speech which serve to infuriate the god. Cf. Chap. I, p. 17, n. 2. In two instances speeches precede: ii. 818; iv. 524. The speech, as usual, accompanies the act which is in itself the climax. Five speeches are preceded by 00: iv. 549-550; v. 665-668; vi. 369; xi. 207; xi. 323. Other speeches precede v. 665-668 and vi. 369 rather closely though the immediately preceding speech is in 00. With vi. 369 the preceding 00 is a group speech. Otherwise the scene might have closely resembled ii. 815-818 (cf. immediately above). In the other instances the threat is in contrast with the preceding 00.

In four instances no trace whatever of speech precedes the threat: iii. 192-193; iii. 366-367; vi. 136-138; xiv. 539-541 (perhaps a prophecy but fulfilled at once).

In the dénouement two threats occur: ii. 471-475 (with no preceding discourse) and xiv. 383-384 (which may be only the end of a very long climax).

As stated above, no threat which is executed at once

and real his intention but does not tell the exact form that his act will take. There are a number of short exhortations and exclamations, which, like the threats, accompany an incident in the action but have little or no effect upon the course of the action.¹ In a few passages prayers are used in the same way.² Occasionally some other type of speech serves the same purpose.³ The foregoing

carries a chapter of the action and the course of the story would not be influenced by its removal from the story. It always accompanies an important act or even renders it more conspicuous by expanding the scene. If the scene contains other speeches, the threat, which is usually, except in battle scenes, the last speech in the scene, insures that the act which it accompanies will not be unnoticed because of its brevity in contrast with the preceding speeches. Because the threat is always something added and not an inherent part of the plot, it appears only when the poet chooses, and there is never any reason for its being in OO. It may, in fact, take precedence over speeches which carry chapters of the action and are necessary for the plot. Thus speeches which serve as taunts and drive the aggressor to violence are often in OO. These scenes show more clearly than most others how Ovid tended by the use of OO to subordinate a less important speech to a more important act, placing the speech in OO and drawing attention to the action by an accompanying speech. Cf. p. 46, n. 4.

¹Four of these are in the great battle scenes: v. 195-197; xii. 241; xii. 259; xii. 367-368.

For the unique speech, x. 657-659, cf. Chap. I, p. 16, n.

3.

Four occur in scenes of Bacchic frenzy: iii. 713-715; iii. 728; iv. 513-514; xi. 7. All of these cries either in battle or elsewhere serve the same purpose as threats in battle scenes, i. e., they accompany important incidents or acts.

²Twice in battle scenes: viii. 350-351; xii. 120-121.

Three times in the story of Niobe: vi. 262-264; vi. 280-285; vi. 299-300.

The one imprecation occurs in OO, v. 101-102. Possibly it appears in OO for the same reason that incantations so appear. Cf. p. 41, n. 2, but cf. also p. 50, n. 1.

³There are seven examples, all different:

iii. 673-674, Lycabas wondering at the metamorphosis of his companions is interrupted in his speech. Other speeches so interrupted carry a chapter of the action but cf. p. 50, n. 4.

viii. 387, Meleager calls attention to Atalanta's prowess. This might have been an important speech but its brevity makes it scarcely more than a punctuation mark in the action of the story.

viii. 392-395, a boasting command.

x. 463-464, a command in form but it interprets the act which it accompanies just as the threats do. Cf. p. 47, n. 1.

viii. 405-407, a warning to a friend.

iv. 551-552, a monologue accompanying an act just as the threats do.

xii. 106-114, a monologue in which Achilles gives a brief account of his past deeds and his wonder at his present failure.

threats, battle cries, etc., and a part of the prayers are all speeches of the aggressor, and the story, to that extent at least, is told from his point of view. Threats may appear anywhere in a story. Other speeches of an aggressor tend to appear in the rising action.

Some of the prayers and a few other types of speeches are spoken by the injured person. They not only accompany and render conspicuous important acts in the narrative but in so doing they add to the pathetic effect of the scenes. Short appeals for mercy¹ and exclamations of woe are frequently so used.² There are a few speeches of farewell, mostly of a single word.³ In other instances slightly longer speeches, usually laments or closely akin to laments, are used in the same way.⁴ These speeches

¹These may occur either in OR or in OO. In OR there are seven examples: ii. 361-363; iii. 230; iii. 719-720; iii. 725; iv. 238-239; vi. 640; vii. 346-347. Since none of these speeches carry chapters of the action, they should, if the theory stated in regard to the use of OR in threats (cf. p. 47, n. 1) is correct, be always in OR. However, a new element must be considered here. In two out of five instances in which OO is used (vi. 555-556; xi. 39-41) the participles, *dicentem* and *vocantem luctantemque loqui*, carry the idea of speech and the fruitlessness of the effort. Meanwhile the action hurries on. Nothing but the shortest exclamation could be used here. (See iv. 238-239 and vi. 640 for examples of exclamation dependent upon participles.) The use of OO gives all the pathetic effect in the shortest possible space. The same effect is necessary also in v. 212-214, v. 396-398, and ix. 215. In fact, the first two examples could scarcely have been handled in any other way.

²There are three examples: iii. 201; vi. 227; vi. 385-386.

³There are seven examples: iv. 79; viii. 717-718; x. 62; x. 380; xi. 450; xiii. 420; xiii. 947-948. Only the first example does not refer to a final parting. There is also one farewell combined with entreaty: vi. 496-503.

Cf. also xii. 309, a prophecy, and xii. 530-531, which combines farewell with prophecy. This speech is unique. Cf. xii. 144-145 for treatment of a similar scene. Cf. also n. 4.

⁴For instance iv. 142-144; iv. 583-585; xi. 676, which are in the form of commands; and the exclamations of Alcyone: xi. 712-713; xi. 721-722; xi. 725-728. Of the laments of one human being over another only one, i. 651-663, carries no chapter of the story. Cf. p. 44, n. 3 end and Chap. I, p. 25, nn. 4 and 5. There are six laments of a god over a mortal favorite: i. 557-565; i. 710; iv. 251; x. 141-142; x. 196-208; x. 724-731. Each of these accompanies the changing of the favorite into a plant, an act of importance for the story. Cf. p. 47, n. 1 end for other instances in which an act of importance is accompanied by a speech. Two of the longer speeches contain considerable prophetic material: i. 557-565; x. 196-208.

of the injured party occur almost always in the dénouement.

C. Speeches which carry a minor detail of a chapter of a story.--There are also a few speeches which are used chiefly for the sake of variety although their content usually could not be removed altogether without affecting the course of the story.¹ They present some detail in a chapter of the story. The details so presented are of varying importance, but it is safe to say that the speeches presenting them are never more important than other speeches in the story that are merely indicated in oratio obliqua. The most common form for a speech of this kind is a command.² Short exhortations, which are very much like commands, are also used.³ Speeches quoted within another speech, usually not narrative, serve the same purpose.⁴ In a few instances mono-

¹The detail which they carry is too small to be called a chapter of the action. In the foregoing discussion a chapter of action is assumed to be a considerable part or at least an important part of the entire story so that usually several speeches or speeches indicated in OO are necessary to carry it. The speeches under consideration carry only one detail of a chapter of action. They are usually the only speech in that chapter and often the only speech in the entire story.

²The numerous commands in the Metamorphoses are about evenly divided between OR and OO. A considerable number of them in OR combine with other speeches to carry important chapters of the action. Cf. pp. 35-40. A great many in OO are merely a part of the routine of narration and work out the minor details of a story or the portions which the poet wishes to subordinate for the sake of the total effect. (For a list of these speeches cf. p. 28, n. 8.) Sometimes, however, a story is told with almost no direct discourse at all and all speeches, whether important or unimportant for the action, are indicated by OO. If, in such a passage, one command is singled out and placed in OR, it is not because that command is of outstanding importance as compared with other speeches indicated by OO. It merely makes for variety in the narrative. There are eight passages which illustrate this: i. 277-280; iii. 116-117; iii. 589-590; v. 414-418; vii. 648-649; xi. 482-483; xiii. 534; xv. 677-679. At first sight almost all of these seem to be really important speeches, but, if the story as a whole is examined, it becomes apparent that they are no more outstanding than the speeches which are not in OR.

³There are only three of these in the entire poem and all are used in similar fashion: ii. 458-459; iii. 148-153; xiv. 751. The second is of unusual length for a speech of this kind. Cf. Alfred Rohde, De Ovidi arte epica, p. 57.

⁴There are three: xiii. 168-169; xiii. 225-227; xiii. 512-513. The first two are illustrations of Ulysses' zeal for the Greeks in the past, the third an episode which Hecuba fears in the future. All afford variety in the long speeches in which they occur.

logues are so used.¹ Speeches such as these are by no means numerous since they can appear only under very circumscribed conditions. They appear in the rising action or the dénouement, but never, of course, at a conspicuously important point.

D. Speeches which add realistic detail in scenes treated in partial dialogue.--Twice, in chapters of action which are carried by speeches, there occur short speeches in oratio recta, the purpose of which is to make the partial dialogue, that has only the important speeches worked out, seem more full and like ordinary conversation.² Usually, however, traces of speech in oratio obliqua serve this purpose without materially increasing the length of the scene. These traces of speech prevent the speakers from coming too abruptly to the discussion of important matters either by supplying a salutation or by indicating that the person or persons were summoned before they were addressed.³ In scenes which require a discussion oratio obliqua often indicates most of the speeches of the dialogue so that much repetition is prevented and only the important arguments are worked out.⁴ In situations in which worshipful prayer that asks for no favor is appropriate it is often indicated by oratio obliqua either preceding or fol-

¹There are four examples: ix. 379; xiii. 502; xiii. 837; xiii. 942. All but one of the speeches listed in this and the preceding note occur in Bk. xiii.

²The speeches are ii. 33-34, with which compare those in n. 3, and iv. 11-17, 31, with which compare those in p. 53, n. 1. This passage is a complicated one. Cf. p. 43, n. 3.

³In three instances a query as to why the person has come opens a scene: ii. 511; vii. 479; xi. 622. A request, command or entreaty then follows. Once the greeting is returned and then followed by a request: xiv. 11. Many scenes, however, open with no greeting whatever.

There are three examples indicating that an assembly was summoned: i. 166; i. 275-276; xv. 590-591; and ix. 568, summoning a servant. A deity never summons a servant or messenger and only once does a mortal do so.

⁴There are three examples in which a course of action is determined upon: i. 367-368; iii. 322-323; iv. 43-53.

Once a discussion aside is indicated: viii. 705-706.

In iii. 564-565 and xiv. 496-497, friends try unsuccessfully to dissuade a man from a course of action. This is an entirely unnecessary detail which has no effect upon the progress of the story.

In three instances repetition is avoided: ix. 14-15; xi. 415-416; xiv. 382.

lowing the important speeches.¹ When other persons besides those speaking are present, oratio obliqua sometimes is used to indicate that they express approval or disapproval of the conversation, or give advice or encouragement.² These traces of speech occur only in scenes which are rather elaborately treated.³ In very condensed scenes these realistic details are usually ignored.

Speeches and traces of speech which add details necessary for realism also occur very frequently in scenes containing narrative speeches.⁴ Since the majority of the narrative speeches are more or less artificially introduced into the story or episode within which they appear and are really not an inherent part of it, they are very carefully introduced so that they may seem to be as natural as possible under the rather difficult circumstances. The most usual way to do this is by creating a background of general conversation out of which they seem to grow. The use of requests to furnish an excuse for the telling of stories which appear in episodes created to accommodate them is very frequent.⁵ Requests are also used occasionally with other narrative speeches which are more closely attached to the plot.⁶ There are frequently speeches which motivate the requests by arousing the

¹There are six instances: viii. 682-683; ix. 702-703; xii. 215; xv. 593; xv. 680-682; xv. 667-668. With ix. 702-703 cf. xiv. 596, in which Venus thanks Jupiter for a favor received--the only speech of its kind.

²In four instances simple agreement or disagreement is stated: iiii. 322; vi. 216; ix. 259; xiv. 592-593. With the exception of iiii. 322 none of these has any connection with the progress of the story.

There are two instances of applause: viii. 388; x. 668. Cf. also the applause which occurs with contests in song and story.

³With all of these scenes compare those in which the long narrative speeches occur. Cf. pp. 53-54.

⁴For the discussion of these narrative speeches cf. pp. 54-58. The present paragraph must be considered in close connection not only with that discussion but also with the preceding paragraph since it deals with speeches that have the same relation to the narrative speeches as those of the preceding paragraph have to the non-narrative speeches.

⁵Cf. p. 56, n. 3 for a detailed list of passages.

⁶There are three examples in 00: x. 552; i. 199-200 and xi. 350-351. The last two mentioned are more in the nature of demands. Also iiii. 579-581 in 00, with which cf. v. 651-661, p. 35, n. 1.

interest or curiosity of the reader.¹ In fact most of the speeches which occur in episodes existing for the accommodation of narrative speeches are principally a part of the realistic conversational background for the narrative speeches, although they may have some other ostensible purpose.² Also in stories in which contests take place a number of speeches may be necessary for the simple exposition of the situation.³ The profusion of speeches and indicated speech suggests that Ovid took considerable care in introducing the rather artificial narrative speeches into a suitable background.⁴

II. Long Speeches Containing the Entire Narrative

One of the outstanding characteristics of the structure of the Metamorphoses as a whole is the use of long speeches, put into the mouths of various characters, to narrate stories which did not readily fit into the quasi-chronological arrangement of

¹There are ten examples: v. 333-334; viii. 879-884; xi. 283-288, which are all a few lines at the close of another speech; i. 182-198; vii. 675-680 and 681-684; x. 543-552; xi. 349-350; xii. 169-175; xiii. 740-745; and vi. 327, 328, a scene used to arouse interest.

²Some of these speeches have some other ostensible purpose in the story. There are, however, four in OR which seem to be used only to help to get the narrative speech or speeches under way: iv. 37-41; v. 256-259, 260-263; xiv. 123-128. With those of Bk. v, cf. vii. 475-515, which contains two embassy scenes and finally begins a group of stories. Both embassy scenes may be only a setting for the narrative speeches. For other examples of speeches serving some other ostensible purpose examine the episodes containing narrative speeches.

Less often speeches are used after a narrative speech to terminate the episode: ii. 596-597; iii. 692-695.

There are fairly numerous passages containing speeches in OO which indicate an unnecessary but realistic background of speech before narrative speeches: i. 682-683; vi. 316; vi. 382-383; vi. 404-405; vii. 674; xii. 159-167; xii. 175-176; xiii. 737; xiv. 121; xiv. 309-311; xv. 490-492.

Only three instances occur following narrative speeches: vii. 451-452; vii. 661-662; xiii. 675-676.

³There are six examples, some including additional unnecessary detail: ii. 103-104; iv. 42; iv. 168; iv. 272-273; v. 332; xiii. 123-124.

⁴These speeches should be compared in number with the speeches which are used to begin and end conversations. The number and variety are very considerably greater though the purpose is the same, and scenes involving a conversation are much more frequent than those involving narrative speeches.

the work. The use of long speeches to narrate events either outside of their chronological sequence in the story in which they occur, or outside of the story altogether, is, of course, by no means original with Ovid,¹ but no other person preceding him, whose work survives in Greek or Latin, used the device so extensively in writing a long narrative poem. There is, therefore, in the Metamorphoses a considerable group of speeches which are structural devices for the narration of stories which do not fall within the chronological scheme which forms the basic structure of the poem. These narrative speeches are obviously different in purpose from those discussed in the preceding pages and they must be considered in their relation to the plot structure of considerable sections of the poem.²

These narrative speeches naturally occur within stories or episodes which appear in the natural chronological framework of the poem, so that a so-called "box formation" results.³ Since they occur within stories, an audience is automatically provided for them by the characters of the stories in the midst of which they appear. The poet has to concern himself chiefly with plausible excuses for having the narrator tell the story which is put in his mouth.

The majority of these narrative speeches tell a story not closely connected with the story within which it occurs. The inclusion of these stories in the form of narrative speeches, which interrupt the regular chronological arrangement of the poem, affords variety and is one of the many devices to keep the poem

¹There are the long narrative speeches of Aeneas (Aeneid, ii. 3-iii. 715) and of Odysseus (Odyssey, ix. 2-xii. 453) and numerous instances of shorter reminiscence in Homer. Cf. Elderkin, Aspects of Speech in the Later Greek Epic, p. 43, and Heinze, Virgils epische Technik, p. 414.

²For convenience, these long speeches in which an entire story or at least an extensive episode is narrated will be called "narrative speeches." A few speeches which are not narrative but are introduced in the same way are included. Throughout this discussion cf. Chap. I, p. 13, n. 4.

³Excellent examples of the box formation occur in the Arabian Nights and the Decameron, to cite two well-known works. In these works the box formation is fixed and is constantly repeated. In the Metamorphoses, however, the box formation appears only occasionally since the long narrative speeches appear only occasionally. Moreover, each long narrative speech is introduced into the general scheme in its own way and no set formula of introduction is used.

from becoming monotonous in structure. They occur often within stories which are fully developed and important in themselves. They also occur in the midst of episodes which are not in themselves important; in such cases they often appear in groups of two or three.

Narrative speeches which occur in the midst of fully developed stories should be, from the artistic point of view, more satisfactory than those in episodes created to accommodate them. However, since the narrative speech is usually as long as or longer than the story in the midst of which it occurs, there is a strong tendency for the narrative speech to overshadow the story containing it, even when the story is fully developed.¹ Therefore, variety in the structure of the poem as a whole is achieved in these passages very often at the expense of the stories in the midst of which the narrative speeches occur.

Many narrative speeches are found in mere episodes.² The episodes provide an audience for the narrator but there is usually no cogent reason why the narrative speeches should appear.³ Since

¹In a few instances the narrative speech is kept subordinate to the story in the midst of which it occurs: ii. 50-102, 126-149; ii. 549-595; iii. 582-691; xiii. 917-965. The purpose of the narrative speeches, i. e., to include more stories and introduce variety into the poem as a whole, is not so obvious in these instances and the speeches seem at first glance to be an organic part of the story in the midst of which they appear.

Usually the narrative speeches are not kept subordinate to the stories within which they appear, being at least of equal importance or even overshadowing them to some extent: ii. 642-654; ix. 403-417; ix. 428-438; x. 553-557, 560-707; xiv. 663-764; xv. 493-546, all of which are introduced in different ways; i. 689-700; vii. 433-450; x. 148-739; xiii. 789-869, all "songs"; iv. 55-166, 169-270, 276-388; v. 300-334 partly in 00, 341-661; xiii. 5-122, 128-381, all contests which greatly overshadow the story in the midst of which they appear. In all of these instances there is a plausible reason for including the narrative speech although it could be omitted without affecting the general course of the story in the midst of which it occurs.

²These episodes have little or no interest in themselves and often contain no metamorphosis. They find a place in the chronological thread of the story because they provide an opportunity for the introduction of one or more narrative speeches. Any situation which brings together two or more persons in a leisurely manner may be used. Such situations are fairly frequent in the long episodic accounts of the adventures of heroes, e. g., Perseus, Theseus, and Aeneas especially, but Ovid is skillful in planning less obvious situations, e. g., the visit of Minerva to the Muses and the two groups of gossiping old men.

³In order to make the introduction of them seem as reason-

the episodes have little interest in themselves, the fact that they are completely overshadowed by the narrative speeches which they contain is not serious.

There are a few narrative speeches that tell one episode of the story within which they occur. The episode is something which happened before the story, as it is presented, began¹, or which happens "off stage,"² or which someone describes as it takes place³, or which lies beyond the action of the story.⁴

able as possible, the group to which the speech is addressed is usually represented as in conversation, in the course of which one person asks a question that permits the telling of a story, in which the narrator is often, but by no means always, one of the characters.

There are twenty narrative speeches which are delivered in reply to a request: iv. 769-771, 772-789 in 00; iv. 790-792 in 00, 793-803; v. 300 in 00, 300-334; v. 335, 337-678; v. 572-573 in 00, 577-641; vi. 329-330 in 00, 331-381; vii. 512-516, 518-660; vii. 685-686 in 00, 690-793; vii. 794, 796-862; viii. 574-576, 577-610; viii. 726-727 in 00, 728-884; ix. 1-2 in 00, 4-88; xi. 289-290 in 00, 291-345; xii. 177-181, 182-535; xiii. 640-642, 644-674; xiii. 747-748, 750-897; xiv. 162-164, 167-222; xiv. 221-222 (part of the preceding speech), 233-440 beginning in 00; xiv. 316-317 in 00, 318-434; xv. 9-10 in 00, 12-57. Cf. also Chap. I, p. 8, nn. 5-6, p. 9, n. 1, and p. 13, n. 4 for further information in regard to all of these speeches.

In five instances some other type of speech serves the purpose of a request and causes a story to be told: v. 267-268 in 00, 269-293; viii. 614-615, 618-724; xii. 539-541, 542-576; xiv. 123-128, 130-153; xiv. 460-461 in 00, 464-511.

In four instances (there are five speeches since two occur together) all such speeches are dispensed with and the stories are simply told: vi. 317-381; ix. 281-323, 326-393; xi. 751-795; xv. 75-478, beginning with 00 and not narrative.

¹The one instance of a narrative speech reporting an event before the beginning of a story is i. 209-243.

²The one instance of a narrative speech reporting an event "off stage" is xi. 349-350, 352-378. The scene in which this speech occurs is modeled closely upon the messenger scenes of tragedy. The scene contains first a two-line speech stating the event, then a query in 00, and then the narrative speech. Cf. Johannes Fischl, "De nuntiis tragicis," Dissertationes Philologicae Vindobonenses, X (1910), pp. 12-13.

³This is the unique narrative monologue in which Ocyroe tells about the metamorphosis which she is suffering: ii. 657-664.

⁴Events beyond the range of the story are cared for by prophecy: xv. 439-449; xv. 807-842. For this use of prophecy cf. Hensel, Weissagungen in der Alexandrinischen Poesie, pp. 54-55. Here must also be mentioned one short scene containing two speeches: xiii. 772-773, 774-775. This refers to a story told elsewhere and is unnecessary.

These narrative speeches tend to make the story within which they appear more dramatic and the influence of their being narrated in the form of a speech is felt almost entirely within the story of which they are an episode. In this respect they differ from those previously discussed, which tell a complete story and afford variety in the structure of the poem as a whole.

It is evident from the discussion throughout this chapter that speeches of the same content tend to serve the same purpose in most of the stories in which they appear. Since in the preceding discussion this fact may sometimes have been obscured by details, it may be useful at this point to summarize the situation briefly.

Most of the speeches which carry chapters of the action of a story are the various forms of commands and requests and the replies which they receive. Practically the only speeches carrying a chapter of the action which are not in this large group are threats which are not immediately executed and challenges, greetings combined with other content, and speeches conveying essential information. In the few scenes which contain an unusually large amount of dialogue the content of the speeches is more varied but these scenes are exceptional. Speeches in scenes devoted entirely to the portrayal of character and emotion are most often monologues, but occasionally speeches belonging to the large group of commands and requests are so used.

Speeches which are typical of scenes of violence usually do not carry chapters of the action but merely accompany brief incidents in the action or even single acts. But in the scenes of violence short speeches of various content, such as prayers, exhortations, and monologues (all of which belong properly with the speeches which usually carry chapters of stories), appear as exclamations or are uttered in vain for the pathetic effect. Speeches of farewell are also used for the pathetic effect.

Speeches which carry a minor detail of a chapter of a story are similar in content to those which help to carry entire chapters.

Speeches which add realistic detail to scenes in ordinary conversation are mostly in oratio obliqua and so are not fully analyzed in the discussion of content. In scenes in which long narrative speeches are introduced speeches furnishing plausible excuses for the narrative speeches usually belong in the group of

requests and commands.

When speeches of the same general content appear to serve very different purposes it is usually because there is really some latent difference in content. This is illustrated by the two uses of threats and the appearance of exclamatory prayers and monologues in scenes of violence. However, single occurrences of speeches of a given content in unusual situations appear whenever the structure of the story requires. Ovid was not absolutely bound by the general rules which he usually observed.

CHAPTER THREE

THE CONNECTION OF THE SPEECHES WITH THE NARRATIVE

Since narration, varied as it is by speeches in the Metamorphoses, is in form a fusion of drama and narrative, it is interesting to note the mechanical devices by which the speeches are joined to the surrounding narrative. In Homer the beginning and the close of a speech are usually marked by expressions, very often repeated, which became one of the conventions of Greek epic style. Latin epic and narrative poetry make much less use of such formulaic expressions. Vergil uses considerable variety so that only a few expressions are repeated often enough to become conspicuous to the casual reader.¹ In the Metamorphoses there is very little use of genuine formulae and the reader is more often impressed by the effect of variety. However, in view of the practical mechanics of language, and especially in view of Ovid's fondness for the parenthetic verb, only a few definite types of procedure are possible. A considerable amount of repetition is inevitable, and Ovid evolved certain methods of treatment which occur often enough to be considered characteristic of his style.

I. The Connection of the Speeches with Preceding Narrative

Under ordinary circumstances each speech is immediately introduced into the narrative by a verb of saying or by a longer expression which is substituted for a verb of saying. The three very common verbs of saying, dixit, ait, and inquit, either alone

¹Cf. Moriz Wilms, Qua ratione Vergilius aut locuturum aliquem aut locutum esse indicaverit (Duisberg, 1865). This is simply a list of the expressions used by Vergil to introduce speeches. The expressions used after speeches are not included. From this list it is evident that Vergil used a greater variety of expressions than Ovid, although the Metamorphoses contains more speeches than the Aeneid. This is caused largely by Vergil's sparing use of the parenthetic verb.

For other data on the use of the speeches in the Aeneid cf. Vergilius Maro, Aeneidos Liber Quartus, ed. Arthur Stanley Pease (Cambridge: Harvard University Press, 1935), notes passim and "Speeches" in index.

or with some accompanying expression, introduce by far the majority of the speeches.¹ Other verbs more or less synonymous or equivalent phraseological devices occur much less frequently.²

¹These in the order of their frequency are:

Forms of dico: 165

dixit.....108	dicens....2	dicat.....1
dixi.....17	dicere....1	dicebat.....1
dixerat....15	dicentem..1	dicebant.....1
dixisse.....5	dicentum..1	dixerit.....1
dixere.....4	dicit.....1	dixisti.....1
dixerunt....3	dicet.....1	dicturus erat..1

Twice with direct object when verb precedes speech:

plura--sed et haec--dixit
haec verba novissima dixit

Parenthetic verb with atque ita 4 times.

This count includes only instances in which OR follows dixit.

Ait: 121. No other form of this word occurs.

Once with direct object: haec ait.

Four times sic ait.

Forms of inquam: 72

inquam....2
inquit...70

Four times with atque ita.

These three verbs occur in all 358 times.

²These in the order of their frequency are:

Forms of clamo and its compounds: 30

clamat.....7	exclamat..12	conclamat..2
clamavit....3	exclamo....1	
clamant.....2		
clamantem....1		
clamare.....1		
clamabat....1		

Forms of fari and its compounds: 13

adfatur...9
fatur.....2

Always with direct object; with sic, 6 times; ita, 1; talibus, 2.

With ita once.

profatur..2

With ita once.

Forms of refero: 10

refert....5
rettulit..4
referre...1

With sic, 2; talia, 1; talia dicta, 1; talia verba, 1; other forms of direct object, 4.

Forms of loquor and adloquor: 10

adloquitur..5
locuta est..2
loqui.....1
locutus....1
loquuntur...1

With talibus, 2; talibus dictis, 1; ita, 1; direct object, 4.

With haec pauca, 1; ita, 1; talibus dictis, 1.

Forms of ordior (usually with a verb of saying): 5

orsa loqui.....2
orsa est dicere..1 (continued)

In ten instances the speeches are not introduced by any verb of saying or circumlocution for a verb of saying.¹ The remaining speeches are introduced by a great variety of circumlocutions. Some of these are much alike, making use of approximately the same words, but for the most part they display a considerable range of variety.²

These verbs of saying and the circumlocutions which are substituted for them occur either preceding the speech, or interrupting it, or, in case the speech is very short, following it.³ Of

orsa (with no verb of saying)..2

With sic, 2.

Forms of respondeo: 4

respondit....3

responderat..1

With sic, 1.

rogant...1

vocavit...1

ingeminat...1

These various verbs occur 75 times.

¹In these instances another speech usually precedes almost immediately so that it is necessary only to indicate the change of speaker, as in xii. 182.

²These are:

Expressions using do (dare), -do (-dere) and its compounds: 10.

dedit, i. 381 addidit, iii. 191; xi. 450

dederat, iv. 643 addere, xiii. 586

reddidit, ix. 29 edidit, viii. 703; viii. 754

reddidit, ii. 695; vii. 795

Expressions signifying "to begin": 5

excipit, v. 260; v. 523 incipit, ix. 281

coepit, ix. 3 infit, ii. 511

Expressions using solvit and its compounds: 3

solvit, i. 181; xv. 74 resolvit, xiii. 126-127

Compellat: 3 iii. 147; viii. 787; xii. 585

Circumlocutions not resembling each other closely:

i. 208	iii. 643	vi. 36	viii. 706	ix. 674	xiii. 787
i. 503	iv. 523	vi. 159	viii. 770	x. 147	xiv. 462
iii. 96	iv. 532	vi. 495	viii. 863	x. 483	xv. 607
iii. 496	v. 307	vii. 433	ix. 370	xii. 469	xv. 636
iii. 499	v. 340	vii. 813	ix. 584	xiii. 749	xv. 657

The number of verbs cited in this and the preceding notes does not equal the total number of speeches in the poem since some speeches are accompanied by more than one verb of saying and some by none.

³The distribution is as follows:

	Before Speech	Paren- thet- ical	After Speech
<u>dixit</u>	13	122	30
<u>ait</u>	18	82	21
<u>inquit</u>	..	61	11
<u>clamat</u>	4	8	3
<u>exclamat</u>	3	9	1
<u>conclamat</u>	..	..	2

the three common verbs of saying, dixit and ait occur in all three positions though much more often parenthetically; inquit, of course, never precedes. Of the less common verbs only clamat and exclamat often occur parenthetically. The remaining verbs and the circumlocutions occur with very few exceptions before the speech.

When the verb precedes the speech, it occurs either in the same line with the opening words of the speech if the speech begins within the line--

Excipit Uranie: "Quaecumque est causa videndi
has tibi, diva, domos, animo gratissima nostro es."
v. 260-261

or in the line preceding if the speech begins with the line--

. . . et doctas sic est adfata sorores:
"Fama novi fontis nostras pervenit ad aures."
v. 255-256

When the idea of saying is expressed by a single word, as in the first illustration above, it frequently occurs in the same line with the speech. More elaborate expressions are found more often in the preceding line.¹ When the verb of saying or the expression substituted for it appears in the same line with the speech, it

	Before Speech	Paren- thet- ical	After Speech
adfatur.....	9	..	..
profatur.....	2	..	..
fatur.....	2	..	..
refert.....	9	..	1
adloquitur.....	5	..	..
loquor.....	4	..	1
respondeo.....	2	..	2
ordior.....	5	..	..
vocavit.....	..	..	1
rogant.....	..	1	..
ingeminat.....	..	1	..
all circumlocutions.	48	1	2
Total.....	124	285	75

¹The distribution is as follows:

	In Line with Speech	In Line Preceding Speech
dixit.....	8	5
ait.....	16	2
clamat and exclamat.	5	2
miscellaneous verbs.	14	24
all circumlocutions.	14	34

In two instances the verbal expression does not appear in the same line owing to a parenthetic element intervening: iil. 96; xlv. 462.

and the subject and necessary conjunctions usually occupy all of the part of the line not devoted to the speech.¹ General modifiers, the indirect object, and sometimes even the subject are relegated to the previous line--

Ante omnesque Lelex animo maturus et aevo
sic ait: "Immensa est finemque potentia caeli"
viii. 617-618

Verbs which precede the speeches either in the same line or in the preceding line tend to introduce speeches of considerable length.²

¹The material appearing in the same line with the speech is as follows:

	Verb & Sub- ject	Verb Alone	Verb & et, <u>atque</u>	Verb & sic, <u>ita</u>	Verb & haec, <u>talita</u>	Miscel- lane- ous	Total
dixit....	1	1	2	..	..	4	8
ait.....	6	..	5	4	1	..	16
clamat...	1	2	1	..	..	1	5
miscella- neous verbs...	6	..	..	1	4	4	15
circumlo- cutions*	3	..	..	..	..	11	14
Total..	17	3	8	5	5	18	57

*These expressions usually do not include much more than the verbal expression which, owing to its elaboration, contains several words.

²Of 72 speeches which are introduced by a verb of saying which appears in the line preceding the speech, 29 or about 40% are of more than average length (16 lines) whereas for the entire poem only 13% of the speeches are of more than average length. Of 74 speeches which are introduced by a verb of saying which precedes the speech but stands in the same line 17 or 23% are more than 16 lines in length. Cf. Appendix.

Since the average length of the long narrative speeches is 100 lines, it is natural that many of them should be preceded by the verb of saying and 32 are so introduced. However, the treatment of the long narrative speeches is influenced both by Ovid's desire to introduce these speeches as naturally as possible into the narrative (cf. Chap. I, p. 12, n. 4 and Chap. II, pp. 54-58) and also by the fact that each one of them contains a story which is a unit in itself and not an organic part of the plot structure of the poem as a whole. Since each story is a unit in itself it tends to appear as such, that is, it begins with a new line and has a formal opening most often consisting of a statement about the leading character or characters of the story--

. . . . talibus orsa modis lana sua fila sequente:
"Pyramus et Thisbe, iuvenum pulcherrimus alter.
altera, quas Oriens habuit, praelata puellis"
iv. 54-56

But the tendency of stories to appear as an absolutely independent unit is not consistent with Ovid's desire to introduce the long narrative speeches naturally into the narrative. Therefore

When the verb occurs parenthetically the usage differs considerably. The speech begins either with the line or in the line.¹ The material that appears in the same line with the speech

there are only 9 long narrative speeches which begin immediately with a formal opening as in the preceding illustration: iv. 55-166; iv. 169-270; iv. 276-388; v. 577-641; x. 148-739; x. 560-707; xi. 291-345; xiii. 750-897; xv. 12-57.

More often the story proper is preceded by a few lines of the speech--

Quis foret et quare sacra coleretur in aede,
cur hanc ferret avem, quaerenti et scire volenti
"Accipe," ait, "Macareu, dominaeque potentia quae sit,
hinc quoque disce meae; tu dictis adice mentem!
Picus in Ausoniis, proles Saturnia, terris
rex fuit, utilium bello studiosus equorum"

xiv. 316-321

There are 15 instances of this arrangement: iv. 276-388; vii. 518-660; vii. 690-793; viii. 577-610; viii. 618-724; viii. 728-884; ix. 4-88; ix. 281-323; xii. 182-535; xii. 542-576; xiii. 917-965; xiv. 130-153; xiv. 318-434; xiv. 663-764; xv. 493-546. The lines which precede the opening of the story proper are of varied content but their purpose is always to supply a realistic link between the request or other speech preceding the narrative speech and the narrative proper as in the illustration above. Since the lines which precede the formal opening of the story are intended to seem realistic and conversational, in 7 out of 15 instances the speeches, in spite of their length, are introduced by a parenthetical verb of saying, of which Ovid is very fond in speeches of ordinary length and content. The arrangement by which the narrator precedes his story by a few remarks is a very natural one which can be observed in everyday conversation. A total of 24 out of 44 stories show the tendency to form a unit alone.

In the remaining instances there is no separation of the story from preliminary remarks but the speeches show a tendency to be preceded by the verb of saying. There are 6 instances with the verb of saying in the previous line: i. 209-243; v. 269-293; vi. 331-381; vii. 796-862; ix. 326-393; xiv. 233-440. There are 9 instances with the verb of saying in the same line with the speech but preceding it: iv. 793-803; v. 300-334; v. 337-678; vi. 317-381; vii. 433-450; xi. 352-378; xiii. 644-674; xiv. 167-222; xiv. 464-511. In only 5 instances is a story which is not separated from preliminary remarks introduced by a verb of saying which occurs parenthetically: i. 689-700; ii. 549-595; iii. 582-691; v. 327-331; xi. 751-795. In view of Ovid's fondness for the parenthetical verb this is an unusual situation. Out of four long non-narrative speeches three are preceded by elaborate circumlocutions for the verb of saying: xiii. 128-381; xiii. 789-869; xv. 493-546. Only one is introduced by a verb which occurs parenthetically.

¹The distribution is as follows:

	Speech Be- gins with Line	Speech Begins in Line	
dixit.....	57	65	
ait.....	48	34	
inquit.....	22	39	
clamat.....	5	3	(continued)

when it begins in the line is much more varied than that which appears when the verb precedes the speech.¹ There are many instances of a verb coordinate with the verb of saying--

Inde Promethides placidis Epimethida dictis
mulcet et "Aut fallax" ait "est sollertia nobis"
i. 390-391

and also many instances of participles--

. . . . intendens palmas "O diris barbare factis!
o crudelis!" ait "nec te"
vi. 533-534

Often the words are too miscellaneous for classification, being parts of various dependent clauses or phrases--

. . . . qui postquam tecta tyranni
intravere sui, "Non est hortamine longo
nunc" ait "utendum. . . ."
i. 276-278

When the verb occurs after the speech, the speech again begins either with the line or in the line.² When the speech

	Speech Be- gins with Line	Speech Begins in Line
exclamat.....	6	3
rogant.....	1	..
ingeminat.....	1	..
circumlocutions..	1	..
Total.....	147	144

¹The material appearing in the same line with the speech is as follows:

	dixit	ait	inquit	clama ⁺	exclamat	Total
verb & <u>et</u>	17	8	3	..	1	29
verb & <u>participle</u>	10	4	11	1	..	26
<u>et</u>	3	3	..	..	..	6
ind. object.....	2	3	2	..	..	7
subject.....	5	2	3	1	..	11
subj. & ind. obj.....	6	2	..	..	..	8
atque ita.....	4	..	4	..	..	8
new sentence.....	2	3	6	..	2	13
miscellaneous.....	16	9	10	1	..	36
Total.....	65	34	39	3	3	144

²The distribution is as follows:

	Speech Be- gins with Line	Speech Begins in Line
dixit.....	9	21
ait.....	6	15
inquit.....	5	6
clamat.....	1	2
exclamat.....	1	..
conclamat.....	2	..
loquor.....	..	1
respondit.....	..	2 (continued)

begins in the line it is preceded by the same sort of material which occurs before speeches introduced by parenthetic verbs.¹ In fact the verb following a speech does not differ in any essential from the parenthetic verb.

The parenthetic verb or verb following a speech occurs either in the line in which the speech begins or in the second line of the speech and once in the third line.² The position of the parenthetic verb seems to be governed largely by metrical necessity in the case of words of more than two syllables. They occur too rarely for any satisfactory data to be gathered in regard to their use. Dixit and dixi, ait, inquit and inquam are the only verbs occurring frequently in the parenthetic position. They are all capable of appearing in many different positions in

	Speech Be- gins with Line	Speech Begins in Line
vocavit.....	..	1
refert.....	..	1
circumlocutions..	<u>2</u>	<u>..</u>
Total.....	26	49

¹The material appearing in the same line with the speech is as follows:

	<u>dixit</u>	<u>ait</u>	<u>inquit</u>	<u>clamat</u>	<u>loquor</u>	<u>respon-</u> <u>dit</u>	<u>refert &</u> <u>vocavit</u>	Total
verb & et....	5	1	3	..	..	1	..	10
participle...	3	1	..	..	..	..	..	4
et.....	1	2	..	1	..	..	..	4
subject.....	..	1	1	..	..	..	..	2
new sentence.	2	3	2	..	..	..	..	7
miscellaneous	<u>10</u>	<u>7</u>	<u>..</u>	<u>1</u>	<u>1</u>	<u>1</u>	<u>2</u>	<u>22</u>
Total.....	21	15	6	2	1	2	2	49

²In the following data parenthetic verbs and verbs following the speech are not distinguished. The distribution is as follows:

	Verb in 1st Line	Verb in 2nd Line	Verb in 3rd Line
dixit.....	104	47	..
ait.....	56	47	..
inquit.....	55	17	1
clamat.....	7	4	..
exclamat.....	9	1	..
conclamat.....	2	..	..
refert.....	1	..	..
loquor.....	1	..	..
respondit.....	2	..	..
vocavit.....	1	..	..
rogant.....	1	..	..
ingeminat.....	1	..	..
circumlocutions..	<u>3</u>	<u>..</u>	<u>..</u>
Total.....	243	116	1

the line but do not appear in all of the possible positions.¹ Dixit and inquit each show two favorite positions but ait is much more evenly distributed. Often a verb will appear rather frequently in a given position in the first line of a speech and

¹The positions are as follows:

	1st Line	2nd Line	Before Speech
1 di xit x/*..... ..	..	8	..
1 x di / xit x x /.... ..	..	..	1
2 / x di / xit x x /..	20	13	3
3 / x di / xit x x /..	9	3	..
4 / di xit/..... ..	..	1	..
5 / di xit x /*.....	11	3	..
6 / di xit.....	49	1	3

*Dixi cannot appear in this position. All syllables in the same foot with the verb of saying are indicated by x whether they are long or short.

1 x a it/.....	10	11	10
1 x x a / it x x /...	11	17	1
2 / x x a / it x x /.	15	12	4
3 / x a it /.....	2	2	..
3 / x x a / it x x /.	10	2	3
4 / x a it /.....	8	3	..
1 in quit x /.....	..	4	3rd Line ..
2 / in quit x /.....	2	4	1
3 / x in / quit x x /.	3	1	..
3 / in quit/.....	1	..	..
3 / x in/ quit x x /..	5	..	..
4 / in quit /.....	..	1	..
4 / in quit x /.....	..	2	..
5 / in quit x /.....	14	1	..
6 / in quit.....	29	4	..

The positions of dixit and ait before the speech are also included since they tend to show that the verb falls into the same place when it is not parenthetic.

seldom in the second line or vice versa when there is no apparent reason for the discrepancy. When the verb occurs parenthetically, it follows a strong sense pause in about half of the instances.¹

Occasionally the subject of the verb of saying also occurs parenthetically in the speech² either with the verb--

"Bos tibi" Phoebus ait "solis occurret in arvis"
iii. 10

or interrupting the speech in another place--

Talia dicenti "tibi" ait "revocamina" corvus
"sint precor ista malo!"

ii. 596-597

Probably mechanical convenience is responsible in the majority of these interruptions.³ However, in some instances the appearance

¹When the instances in which the verb follows the speech and therefore must coincide with a sense pause are deducted (62), there remain 120 instances in which the verb of saying follows a strong sense pause (as in the combination: subject, indirect object, verb, verb of saying) and 110 in which the verb of saying occurs in the midst of a group of words which form a syntactical unit (such as: subject, indirect object, verb of saying, direct object, verb). Just how the interruption was felt it is impossible to say. The detailed treatment of these parenthetical verbs is not practicable or necessary for the purpose of this study.

²In 16 instances the subject occurs with the verb: i. 680; iii. 10; iii. 532; iii. 636; iv. 31; iv. 572; iv. 639; vi. 215; viii. 350; viii. 434; x. 197; xi. 483; xii. 87; xii. 201; xii. 490; xii. 499.

In 10 instances it interrupts the speech in another place: ii. 596; ii. 818; iii. 634; iii. 692; v. 178; v. 195; vii. 512; viii. 405; xii. 227; xiv. 37.

In iv. 639 the indirect object also appears.

³Unfortunately the number of instances is too small to permit any satisfactory conclusions. However, one interesting fact tends to support the view stated above. In 22 of the 26 instances it was necessary to name the speaker. Ovid is always careful to identify the speaker. (Cf. p. 76, n. 2.) Of the 26 speeches, 16 begin a new sentence which is immediately preceded by an act of someone not the speaker. (Cf. p. 81, n. 3.) If Ovid had strenuously avoided these interruptions, he would have been obliged in many instances to recast his treatment of the scene to some extent. Cf. for illustration iii. 531, where the sudden beginning of the speech is very effective. However, in some instances such as i. 679-681, in which it was not strictly necessary that the speaker be named, there is no obvious reason for the interruption.

Of the 16 instances in which the subject and verb occur parenthetically together, ait appears as the verb 11 times. In

¹these 11 instances ait occurs in the position x x a / it in 6

instances and in the position / x x a / it in three instances. These two positions of the verb occur very frequently else-

complex--

Sic ubi mandatam iuvit facundia causam
Aeacus in capulo sceptri nitente sinistra
"Ne petite auxilium, sed sumite," dixit, "Athenae"
vii. 505-507

or compound-complex--

Dum suspicor has quoque somni
esse, venit Telamon properus foribusque reclusis
"Speque fideque, pater," dixit, "maiora videbis."
vii. 646-648

The verb of saying sometimes occurs in a dependent clause--

Quae gemitus truncaque deo Neptunius heros
causa rogat frontis, cum sic Calydonius amnis
coepit inornatos redimitus harundine crines:
"Triste petis munus."

viii. 1-4

All of the common coordinating conjunctions are used in joining the coordinate clauses in either the compound or complex-compound sentences.¹

¹This includes even -que which is attached to one of the words of the speech and therefore interrupts the speech. The verb of saying is, of course, parenthetical. There are 31 speeches in the Metamorphoses which are interrupted by -que.

The use of -que to connect a speech to a preceding clause coordinate with the verb of saying, which occurs parenthetically or follows the speech, is a construction peculiar to Ovid. Cf. Lipscomb, Aspects of Speech in the Later Roman Epic, p. 32 and Ovid, Die Metamorphosen, ed. Otto Korn and R. Ehwald (Berlin, 1916), viii. 203, note ad loc. No examples are found in the epyllia or elegy preceding Ovid. In Ovid's own works only 4 examples occur outside the Fasti, which, being more narrative in content, has seven.

The speeches which are interrupted by -que fall for the most part into fairly definite groups. In six instances, in which speeches begin with OO, the OO is joined to the OR by -que: i. 735-737; i. 757-761; v. 327-331; viii. 689-693; xiv. 657; xv. 543-544. Usually the climax or highest point of interest appears in OR either for the sake of condensation or in order to emphasize the climax. The effect of the -que in these passages is very often produced in English by beginning a quotation with "And" Cf. also xiv. 460-464 for a passage which may be an attempt to produce the same effect with a negative. Cf. also x. 724. There are six instances in which the speech is preceded by a clause explaining it (cf. p. 73, n. 1): v. 195-197; viii. 203-208; viii. 560-561; viii. 717-718; x. 543-552; x. 640-641. It is possible to interpret the last two examples so that they belong in the first classification. In five instances the verb in the preceding clause is videt (3) or aspicit (2): i. 456-462; ii. 33-34; ii. 642-654; viii. 767; xii. 874-875. In four instances it expresses an emotion: i. 753-754; iii. 644; iv. 337-338; xi. 323. Cf. also xi. 263-264 for a passage which may be an attempt to produce the same effect with a negative. In five instances the speech is one of a series of very rapid or violent acts: v. 290; ix. 109-110; xii. 321-322; xiii. 947-948; xiii. 445-

Since, as will be shown below, the subordinate clauses describe acts taking place at the same time as the speech or acts taking place before the speech, the conjunctions used are those which occur naturally with clauses dealing with time and circumstance, especially those of the aoristic narrative type.¹

The other clauses in the sentence with a verb of saying are usually concerned with action or with emotion actively expressed rather than with static situations.² Illustrations of action occur above. A comparatively static situation is described in the story of Midas--

Copia nulla famem relevat, sitis arida guttur
urit, et invisio meritus torquetur ab auro
ad caelumque manus et splendida brachia tollens
"Da veniam, Lenae pater! peccavimus," inquit
xi. 129-132

The acts or emotions described frequently accompany the speech in time and are essentially stage directions. Occasionally a stage direction suggests the content of a speech or the tone in

448. The remaining five instances are of miscellaneous content: v. 514-522; vi. 262-264; vii. 487; viii. 478-511; xiii. 772-773. Cf. also ix. 131 for a passage which may be an attempt to produce the same effect with a negative.

In spite of the fact that this use of -que must have tended to confuse the reader, Ovid seems to have preferred it to et immediately preceding the speech. Et appears only 26 times. The content of the clauses connected by et is much the same as that of those connected by -que. Of the 26 instances, 14 correspond exactly to the classifications of specific content listed above: clauses explaining speech, clauses with videt, and clauses expressing emotion. Metrical necessity may have had some effect, as is suggested particularly by the presence of the miscellaneous content. Moreover, et can be used only when the speech begins in the line. Certainly, however, Ovid did not try to avoid the peculiar use of -que and often several examples occur fairly close together. The Phaethon story contains 4 examples. Bks. i, v, and xiii contain 4 each and Bk. vii has 6.

¹They are: cum, 31; donec, 4; dum, 13; postquam, 21; ubi, 12; ut, 40; simul, 2; qui (usually in forward-moving clauses), 4. Of the 31 examples of cum 16 occur in clauses of the cum inversum type with the verb of saying in the cum clause.

²For this reason relative clauses introduced by qui are decidedly rare and occur almost always as elaborate descriptive modifiers of the subject. As such they will be disregarded in this study.

Unfortunately it is difficult to avoid the use of such words as "describe" (which suggests absence of activity) in speaking of stage directions. However, except in some of the more complex sentences, nearly all clauses deal with acts rather than anything static.

which it is given. Stage directions are not usually vital for the story. More often, however, the acts described precede the speech in time, either making it one of a series of rapid actions, or, sometimes, referring to events which took place some little time before the speech. Whether they took place just before the speech or some little time before the speech, these acts are usually details which are necessary for the understanding of the story.¹

¹There are, therefore, five general groups into which the clauses under discussion can be divided according to content. Three of these consist of stage directions and accompany the speaking in time, describing (1) an act accompanying the speech, i. e., gesture, (2) the mental state of the speaker, or (3) explaining the tone or content of the speech. Two groups describe acts which preceded the speech, (4) either a rapid series of acts or (5) a series of acts which extend over a period of time.

It is sometimes difficult to distinguish between mere stage directions which furnish background for a speech and a swiftly moving series of acts. The difference can best be illustrated by contrasting two passages.

*Percutit indignos claro plangore lacertos
et laniata comas amplexaque corpus amatum
vulnera supplevit lacrimis fletumque cruori
miscuit et gelidis in vultibus oscula figens
"Pyrame," clamavit, "quis te mihi casus ademit?"*
iv. 138-142

*Egredior silvamque peto victorque per herbas
"Aura, veni," dixi, "nostroque medere laboril"*
vii. 836-837

Thisbe's acts are not, in themselves, important for the progress of the story. Often such acts cannot be visualized as taking place one at a time in the order in which they are mentioned. The acts and the speech are really one complex act. Cephalus, however, can easily be pictured as doing the things described one by one and in definite order.

If it is necessary to describe an emotion which is not a simple one that can be made clear by a simple act, such as smiling or weeping or mourning, as above, the statement is made that the speaker feels the emotion, such as fear.

*Salmacis extimuit "loca" que "haec tibi libera trado,
hospes," ait.*
iv. 337-338

This also is a kind of stage direction.

In a few instances there occurs, immediately preceding a speech, a clause which indicates the style of delivery or the content of a speech.

*Increpat hos "vitio" que "animi, non viribus" inquit
"Gorgoneis torpetis" Eryx "incurrite mecum"*
v. 195-196

For the sake of avoiding multiplicity of headings speeches, such as v. 319-326, which are partly in 00 are included here.

In contrast with a series of clauses such as vii. 836-837 is the following:

*Dumque adeunt regem Phrixaeque vellera poscunt
visque datur Minyis magnorum horrenda laborum*

Clauses of similar content show some tendency to be in the same syntactical relationship to the verb of saying.¹ Thus, clauses describing acts which accompany the speaking tend to be coordinate as in the following example--

concepit interea validos Aetias ignes
et luctata diu, postquam ratione furorem
vincere non poterat, "Frustra, Medea, repugnas."
vii. 7-11

This refers to events and is descriptive of situations which have developed over a period of time. In series of clauses of this kind there is more description and less action than in any other type.

The following table presents a general summary of the content of the clauses and the frequency with which they occur:

Content of Clauses	Coordinate Clause	Subordinate Clause	Coordinate and Subordinate Clause	Speech in Subordinate Clause	Participle	Total
1. Act accompanying speech.....	42	5	7	..	3	57
2. Mental state of speaker.....	23	1	6	..	..	30
3. Clause explaining speech.....	12	..	2	..	..	14
4. Rapid series of acts.....	68	39	26	..	1	134
5. Series of acts extending over period of time.....	13	8	9	22	..	52
6. Miscellaneous.....	..	6	3	..	..	9
						296

¹This fact is somewhat obscured in the preceding table because both the number of clauses in the various syntactical groups and the number of clauses in the various groups according to content differ widely. Therefore the table is repeated with the number of instances which normal distribution would permit indicated in parenthesis.

Content of Clauses	Coordinate Clause	Subordinate Clause	Coordinate and Subordinate Clause	Speech in Subordinate Clause	Participle
1. Act accompanying speech....	42(28)	5(11)	7(9)	..(4)	3(1)
2. Mental state of speaker....	23(16)	1(6)	6(6)	..(2)	...
3. Clause explaining speech....	12(7)	..(3)	2(3)	..(1)	...
4. Rapid series of acts.....	68(72)	39(27)	26(24)	..(10)	1(2)
5. Series of acts extending over period of time.....	13(27)	8(10)	9(9)	22(4)	..(1)

Tisiphone canos, ut erat, turbata capillos
 movit et obstantes reiecit ob ore colubras
 atque ita "Non longis opus est ambagibus," inquit.
 iv. 474-476

But those describing acts which precede the speaking tend to be subordinate as in the following example--

Quae postquam vestemque suam cognovit et ense
 vidit ebur vacuum, "Tua te manus," inquit, "amorque
 perdidit, infelix!"
 iv. 147-149

Clauses of similar content do not show a tendency to appear with any particular verb of saying or even with any particular type of verb (parenthetical or non-parenthetical) except in highly specialized cases.¹ Thus, clauses indicating the style of delivery or content of a speech are always followed by a parenthetical verb of saying as in the following example--

Instruit et natum "medio" que "ut limite curras,
 Icarea," ait, "moneo"
 viii. 203-204

But speeches which occur in subordinate clauses tend to be introduced by a verb which precedes the speech as in the following example--

Naiadum Faunine foret tamen ora rogabam
 indigenaene dei, cum talia rettulit hospes:
 "Non hac, o iuvenis, montanum numen in ora est."
 vi. 329-331

The content of the clauses also seems to show some relation to the position of the speech in the scene in which it occurs. Only a little more than a third of the speeches are spoken in

¹This is shown by the following table, which, as above, is supplemented by the number of instances which normal distribution would allow:

Content of Clauses	Verb Parenthetical	Verb before Speech	Verb after Speech
1. Act accompanying speech	32(31)	12(12)	13(9)
2. Mental state of speaker	13(17)	9(8)	8(3)
3. Clause explaining speech	14(8)	..(4)	..(2)
4. Rapid series of acts	85(78)	29(34)	22(23)
5. Series of acts extending over period of time	27(30)	23(13)	2(8)

reply to another speech. Of these more than a half occur with clauses which accompany the speech in time,¹ as in the following example--

"Euhoe Bacche" sonat: Bacchi sub nomine Iuno
risit et "Hos usus praestet tibi" dixit "alumnus!"
iv. 523-524

Sometimes no clause other than that containing the verb of saying precedes the speech and the speech has no close syntactical relationship to the preceding narrative. In such instances only words which are naturally a part of the clause with the verb of saying appear before the speech. These are most frequently the subject or indirect object or both. Other expressions are rare.²

¹The distribution according to content is as follows:

Act accompanying speech.....	22
Mental state of speaker.....	18
Clause explaining speech....	4
Rapid series of acts.....	34
Speech in subordinate clause	3
Miscellaneous.....	1
Total.....	82

Cf. p. 88, nn. 1-3; p. 81, nn. 3-4; p. 82, n. 1
for the number of speeches which are not preceded by clauses in the same sentence but which reply to a preceding speech. It is natural that speeches in sentences with clauses which precede them in time should not be spoken in reply to another speech. Among speeches preceded by a series of acts extending over some time not one is a reply to another speech. The presence in subordinate clauses of three speeches which are replies to questions is striking. The questions are all in 00. Nearly all sentences containing a series of acts extending over a period of time (this includes most of those with the speech in a subordinate clause) give the effect of hurrying on to reach the speech as if all that precedes it were of secondary importance.

²The following table shows the various constructions and the frequency with which they occur:

	<u>dixit</u>	<u>ait</u>	<u>inquit</u>	<u>clamo</u>	Misc. Verbs	Circumlo- cutions	No Verb	Total
Subject*...	25	17	12	4	13	11	7	89
Ind. obj...	3	6	3	..	..	..	..	12
Subj. and ind. obj..	8	3	2	1	5	1	1	21
Verb alone.	..	..	..	1	3	2	..	6
Adverb....	1	2	..	..	..	..	..	3
Ablative absolute..	..	3	..	..	..	..	..	3

*"Subject" is used here in its widest sense to include nouns, pronouns, and all adjectival modifiers which frequently modify the subject understood from the verb when no noun or pronoun is expressed.

Of course the longer sentences previously discussed also often contain a subject with some simple modifiers and sometimes

In most instances the speaker is identified by a noun or pronoun, nouns being about twice as frequent as pronouns.¹ The noun or pronoun frequently has modifiers in the form of adjectives and participles, which are usually very short stage directions.² Such modifiers are rare if the indirect object is expressed. If the identity of the speaker is evident without the use of a noun or pronoun the subject is merely in the verb but is usually either modified by some sort of stage direction or accompanied by an indirect object, as in the following examples--

Tum blando callidus ore
 "Tolle moras, Hecube," dixit, "da munera nato!"
 xiii. 555-556

Cui blandimenta precesque
 verbaque iactanti mitissima "Desine!" dixit,
 "Hinc ego me non sum nisi te motura repulso."
 ii. 815-817

Since the modifiers of the subject are confined to adjectives and participles for the most part, the range of material presented by them is of necessity narrow. Adjectives describing the personal appearance or the physical or mental condition of the speaker are common. A very few descriptive phrases, mostly abla-

an indirect object but these features are obscured and often rendered unnecessary by the content of the clauses. Therefore it has not seemed profitable to analyze them, excepting the participles for which cf. p. 78, n. 2.

¹The distribution is as follows:

	Nouns		Pronouns				Total
	p.	c.	<u>unus</u>	<u>ille</u>	<u>qui</u>	Misc.	
Subject	21	26	4	13	3	7	75
Subject & indirect object	8	7	1	2	..	2	20
Total	29	33	5	15	3	9	95

²The distribution is as follows:

Stage Direction	Nouns		Pronouns				Total
	p.	c.	<u>unus</u>	<u>ille</u>	<u>qui</u>	Misc.	
With subject	13	14	2	9	3	4	45
With subj. & indirect obj.	3	..	..	..	..	1	4
With indirect object . .	..	..	..	..	..	..	1
Alone	..	..	..	..	..	..	14
Total	16	14	2	9	3	5	64

tive of description, occur. The remaining modifiers are participles.¹ A few perfect participles are the equivalent of the series of coordinate clauses discussed before and show no special peculiarities. The present participles are used most often to describe gesture.²

The person addressed is indicated much less frequently than the speaker and is usually expressed by a pronoun or participle rather than by a noun.³ Unlike the subject the indirect

¹The frequency of occurrence of the various modifiers is: adjectives, 25; descriptive phrases, 7; perfect participles, 11; present participles, 21

²The use of participles, usually present, to modify the subject, either expressed or understood, of a verb of saying is quite common in the *Metamorphoses* both in the simple sentences now under discussion and in those containing several clauses. In almost every instance the present participle, and sometimes the perfect participle, describes a gesture of the speaker--particularly gestures of the hands, usually indicating supplication, and motions of the head and eyes. There are 26 expressions such as *tollensque ad sidera palmas* (vi. 368) in prayer and supplication, and 14 describing other gestures of the hands such as spinning (viii. 453) and pointing (xiii. 511). There are 21 describing motions of the head and eyes, such as *avertens faciem* (xv. 587) and *deum pecoris spectans* (xi. 160). Only very scattered examples of participles describing other gestures occur. Participles are almost always used to describe the types of gesture mentioned above. Only two or three examples of a finite verb in such a passage occur. (Cf. i. 767.)

Moreover, these participles show a remarkable affinity for parenthetical verbs of saying or verbs which occur after the speech. Only nine occur with verbs preceding the speech and five of these are with verbs of saying which are practically never parenthetical.

³The distribution is as follows:

	Nouns		Pronouns				Parti- ciples	Total
	p.	c.	<u>cui</u>	<u>huic</u>	<u>illi</u>	<u>mihi</u>		
Ind. obj. & subj.	2	1	4	5	3	1	5	21
Indirect object..	..	..	2	1	..	..	9	12
Total.....	2	1	6	6	3	1	14	33

When both subject and indirect object appear, the verb of saying precedes the speech in an unusual number of instances.

	Verb Paren- thetic	Verb before Speech	Verb after Speech
Ind. obj. & sub...	10	9	2
Indirect object...	11	..	1

The identity of the person addressed is made evident more frequently than is shown above since some of the less common verbs of saying and circumlocutions call for a direct object indicating

object, when it is expressed by a noun or pronoun, does not usually have modifiers.¹ Participles alone are either stage directions or express an indirect question to which the speech is the reply.² The two uses of the participle are illustrated by the following examples--

Dextra mihi lintea danti

"Quid facis, o demens? quis te furor?" inquit Opheltes.
iii. 640-641

Quae causa, roganti

"Dicam" ait "et veteris monstrum mirabile culpae. . . ."
x. 552-553

There are a few speeches which are preceded only by the verb of saying,³ which is in that case always an expression using more than a single word, as in the following example--

Clamare libebat:

"Actaeon ego sum, dominum cognoscite vestrum!"
iii. 229-230

Such a verb as dixit or ait never stands alone preceding a speech. Occasionally a speech dependent upon a parenthetical verb of saying is preceded only by an adverb indicating time or by an ablative absolute.⁴ In all of these instances the subject is in the verb, as in the preceding example.

Approximately half of the speeches which are preceded by no clause other than that containing the verb of saying are spoken

the person addressed. Cf. p. 61, n. 1; p. 62, n. 2.

¹There are only four instances of such a modifier, which is in every instance a participle, two stage directions and two indirect questions. Cf. note 2.

²The distribution is as follows:

Participle	Stage	Indirect Question	
	Direction	a. Repeats Question	b. Is Only Expression of Question
Alone.....	4	6	3
With noun or pron.	<u>2</u>	<u>1</u>	<u>1</u>
Total.....	6	7	4

The use of the participle as the indirect object of the verb of saying to repeat the substance of the preceding speech is a convenient mechanical device to indicate the end of one speech and the beginning of another.

³There are six instances.

⁴There are three instances of adverbs and two of the ablative absolute, which is of course a substitute for a subordinate clause.

in reply to another speech,¹ as in the following passage--

" timor et deus ille deorum est!"
Laeta malo nimiumque potens perituraque amantis
obsequio Semele "Qualem Saturnia" dixit
"te solet amplecti"

iii. 291-294

This passage also shows that a speech can easily be the reply to another speech even if the subject has modifiers since these modifiers are usually stage directions and are very short.² When the indirect object occurs, with the subject either not expressed or unmodified, the speech is spoken in reply to another speech in about two-thirds of the instances,³ as in the following passage--

" nec laudes adserere nostras!"
Filius huic Veneris "Figat tuus omnia, Phoebe,
te meus arcus," ait, ""

i. 462-464

The speech sometimes begins a new sentence and is preceded by no introductory words whatever if the verb of saying upon which it depends occurs parenthetically--

Clausit iter fecitque moras Achelous eunti
imbre tumens. "Succede meis," ait, "inclite, tectis
Cecropida, nec te committe rapacibus undis!"

viii. 549-551

or if the verb of saying follows the speech--

"At non impune feremus
quaeque inhonoratae, non et dicemur inultae"
inquit et

viii. 279-281

The verbs of saying are therefore of the type which usually occurs parenthetically.⁴ About half of these speeches are preceded by

¹The distribution according to words preceding the speech is as follows: subject, 46; subject and indirect object, 12; indirect object alone, 9; total, 67.

²Of 110 speeches with which the subject is expressed in some way, 64 are accompanied by a modifier. Of these, 24 are spoken in reply to another speech. 24 is approximately half of 46 as 64 is of 110.

³Of 12 speeches with the indirect object alone 9 are spoken in reply to another speech. This is inevitable considering the content of the participial phrases which so often represent the indirect object. Of 16 speeches with indirect object and unmodified subject, 10 are spoken in reply to another speech.

⁴The following is a summary of the verbs on which such speeches depend:

<u>dixit</u>	<u>ait</u>	<u>inquit</u>	<u>clamo</u>	Misc. Verbs	Circumlo- cution	Total
15	21	16	9	1	2	64

sentences narrating other acts of the speaker so that the effect of the passage is the same as that produced by sentences in which the verb of saying is one clause of a compound sentence or a compound-complex sentence.¹ The connective seems merely to have been omitted as in viii. 549-551. About one-fourth of the speeches which are preceded by sentences narrating other acts of the speaker are spoken in reply to another speech.²

The remaining half of the speeches which are preceded by no introductory words are preceded by sentences narrating acts performed by someone other than the speaker, or by another speech, or, occasionally, by a descriptive passage.³ In all instances the sudden beginning of the speech gives the effect of rapid movement to the story at that point,⁴ as in the following passage--

¹The content of these preceding sentences is like that of the clauses in the compound and complex-compound sentences (cf. p. 73, n. 1) but the comparative popularity of the various types of content differs. Clauses explaining the content of the speech which follows are most numerous and stage directions are very rare.

The distribution according to content is as follows: (cf. p. 73, n. 1 for meaning of numerals)

	<u>dixit</u>	<u>ait</u>	<u>inquit</u>	<u>clamo</u>	Misc. Verbs	Circumlo- cutions	Total
(1).....	1	..	..	..	..	..	1
(2).....	1	..	3	..	..	1	5
(3).....	4	1	5	..	..	..	10
(4).....	5	3	2	2	..	1	13
(5).....	..	..	1	..	..	..	1
	<u>11</u>	<u>4</u>	<u>11</u>	<u>2</u>	<u>..</u>	<u>2</u>	<u>30</u>

²They are distributed according to the content of the preceding sentence as follows: mental state of speaker, 1; clause explaining speech, 6.

³The distribution according to content of preceding sentence is as follows:

(1) speech follows another speech, (a) immediately, (b) with a few words intervening, (c) with first speech in 00.

(2) speech follows the act of another person.

(3) speech follows a descriptive passage.

	<u>dixit</u>	<u>ait</u>	<u>inquit</u>	<u>clamo</u>	Misc. Verbs	Circumlo- cutions	Total
(1, a).....	1	5	1	..	..	..	7
b).....	..	3	..	..	..	..	3
c).....	..	3	1	1	..	..	5
(2).....	3	4	2	5	1	..	15
(3).....	..	2	1	1	..	..	4
	<u>4</u>	<u>17</u>	<u>5</u>	<u>7</u>	<u>1</u>	<u>..</u>	<u>34</u>

⁴The advantages of this form in brisk dialogue are obvious. Of the 15 instances in which the speech follows the act of another person, 9 occur in battle scenes or other scenes of physical violence where the movement of the story is especially rapid and all

Turba ruit, mixtaeque viris matresque nurusque
vulgusque proceresque ignota ad sacra feruntur.
"Quis furor, anguigenae, proles Mavortia, vestras
adomuit mentes?" Pentheus ait.

111. 529-532

More than half of these speeches reply to a preceding speech.¹

From the preceding discussion of the syntactical relationship of the speech to the preceding narrative it is evident that in the majority of instances the speech is preceded by a phrase or clause which narrates some other act of the speaker.² Owing to the detailed nature of the previous discussion it may be useful to summarize the situation so as to show that fact more clearly. Practically all of the clauses which precede the speech and are in the same sentence with it narrate other acts of the speaker.³ Even if the verb of saying is preceded by no clause other than that containing the verb of saying, there is often a phrase which takes the place of a preceding clause in narrating another act of

the others are in scenes in which the sudden beginning of the speech is advantageous.

¹The distribution according to the content of the preceding sentence is as follows: preceded by another speech, 15; preceded by act not of speaker, 2. For purely mechanical reasons it is seldom possible for a speech which follows an act performed by some one other than the speaker to be also the reply to another speech.

²Cf. pp. 70-82.

³"Act" here is used in its widest sense to include all mental and physical activity. (Cf. p. 73, n. 1.)

The entire situation described in the above paragraph is shown in the following table:

	Speech Not Followed by Act of Speaker	Speech Followed by Act of Speaker	Total
Clause precedes ^a	178	118	296
Phrase precedes ^b	31	18	49
Speech begins new sentence ^c	12	18	30
Total.....	221	154	375

^aCf. p. 73, n. 1 table at end.

^bCf. p. 77, n. 2 but the figure given here does not balance with the number of stage directions listed there because that list includes some expressions which are purely adjectival.

^cCf. p. 81, n. 1.

Cf. pp. 94-95 for a similar summary for all speeches which are followed by a clause narrating an act of the speaker. For the sake of completeness it may be remarked that only about one-seventh of the speeches (74) are neither preceded nor followed by a phrase or clause narrating an act of the speaker.

the speaker. Therefore a total of about three-fourths of the speeches are preceded by a clause or phrase which narrates another act of the speaker. About two-fifths of these are also followed by a clause narrating an act of the speaker.

Occasionally acts accompanying a speech (stage directions) do not precede the speech, as in the instances previously considered,¹ but interrupt the speech. They either occur along with a verb of saying--

"Me miserum!" exclamat pater Inachus inque gementis
cornibus et niveae pendens cervice iuvencae,
"Me miserum!" ingeminat, "tunc es quaesita per omnes . . ."
1. 651-653

or are parenthetic--

Tum maximus heros
aequora prospiciens oculis subiecta "Quis" inquit
"ille locus?" (digitoque ostendit) "et insula nomen
quod gerit illa, doce!"
viii. 573-576

Stage directions accompanied by a verb of saying may be longer than those which are parenthetic but they are more restricted as to content, since they can conveniently describe only the speaker. In only about half of the instances does the interruption add a really significant detail to the scene.² Paren-

¹Cf. pp. 70-73 and p. 80, n. 2.

²There are 19 speeches which are interrupted by several words which occur with a verb of saying. Only eleven of these add a significant detail to the story. Three occur early in the speech: i. 651 ff.; viii. 478 ff.; xi. 725 ff. (this a rather complicated scene with several speeches by Alcyone). They describe gestures of the speaker which are indicative of his mental state. Three occur in very short speeches of sensational content and describe the hesitation of the speaker: ix. 569-570; x. 274-276; x. 429. One occurs in the midst of a long speech and merely describes a gesture of the speaker: xiii. 264-265. It is more like some of the parenthetic instances discussed below. Four occur near the end of long speeches of the monologue type: iii. 474 ff.; iv. 114 ff.; ix. 517 ff.; xiv. 735 ff. These all describe gestures of the speaker indicative of his state of mind and are followed by one or two lines of the speech which form a conclusion to the thoughts presented earlier in the speech. They resemble the instances in which the interruption occurs early in a long speech except that where the interruption occurs at the end of the speech there is a definite break and a new sentence often begins, whereas whenever an interruption occurs early in the speech it is joined by *et* or *-que* to the preceding and following words of the speech. In all of these instances the entire speech with the stage direction forms a series of acts by the speaker.

In the remaining seven instances the interrupting words do not add a significant detail to the story. In four instances

thetic interruptions are never more than five or six words in length. They most frequently describe an act of the speaker but may describe the act of some other person or contain some other detail pertinent to the story.¹

Very often the detail added by a stage direction of either type is one already known or easily supplied by the reader and in the majority of instances could have been placed before or after the speech, as far as the sense of the passage is concerned. Therefore it seems possible that Ovid chose for stylistic reasons to make use of stage directions which interrupt the speech. He seems to have regarded them as occasional devices for gaining naturalness and realism.²

they define rather than describe the speaker: ii. 361; iii. 116-117; v. 599-600; vi. 262-264. The interrupting phrases are, however, too long to be explained on the ground of mechanical convenience as the instances of subject and verb interrupting were explained. (Cf. p. 69, n. 3.) In the remaining three instances the speech is broken up by a repetition of the verb of saying: vii. 813-820 (a rather complicated passage); vi. 385-386; viii. 231-233. (Cf. also vi. 280-285, in which the second line is usually bracketed by the editors.) All of these passages with the exception of vii. 813-820 occur in highly emotional scenes where the breaking up of the speech adds to the realistic effect of the passage. In vii. 813-820 the speech is broken to give the effect of ordinary conversation. (Cf. in connection with vii. 813-820 the unique passage, vii. 839.)

In content the speeches interrupted by a real stage direction do not differ greatly from those to which the interruption adds no significant detail. Practically all are highly emotional. It seems probable that the interruption, which suggests the broken delivery of a speaker in considerable excitement, is as important as the content of the interrupting words. In no instance is the content of the interruption really essential.

¹There are 16 examples of parenthetical stage directions which interrupt speeches. Seven of these describe gestures of the speaker: i. 591; viii. 575; x. 557; xi. 693; xi. 753; xiii. 132; xiii. 459. All but xi. 753, which is a participial phrase, are connected to the preceding narrative by *et* or *-que*. Once a change in the person addressed is indicated: iii. 562. Three times a detail is added to the stage setting: ii. 283; v. 282; vii. 660. Once the action of a person other than the speaker is mentioned: xii. 88. In four instances various other comments aside are made: v. 280; vii. 813; ix. 17; xiii. 460. Most of these parenthetical stage directions could have been placed either before or after the speech or they even add a detail already known or easily supplied. In their present location, however, they, like those occurring with a verb of saying, add to the vividness and naturalness of the scene. They differ from the previous group in that the scenes in which they occur usually merely contain ordinary conversation and are never highly emotional.

²For the use of stage directions in Roman epic cf.

II. The Connection of the Speeches with the Following Narrative

Only a little more than one-fourth of the speeches in the Metamorphoses are followed by some expression which indicates that the speech has ended. The most common expression indicating the close of a speech is dixit, which is usually followed by et or -que and a coordinate clause containing the next act in the story, as in the following passage--

"Aut ultor vestrae, fidissima corpora, mortis,
aut comes" inquit "ero." Dixit dextraque molarem
sustulit

iii. 58-60

Next in frequency of occurrence is dixerat,¹ which is either followed by et or -que, as above, or is entirely detached from the following narrative, as in the following--

". . . . et o vellem similis furor esset in illo!"
Dixerat: at Cinyras, quem copia digna procorum,
quid faciat, dubitare facit, scitatur ab ipsa
x. 355-357

Various expressions using taliam or talibus occur.² Talia is most

Lipscomb, Aspects of Speech in the Later Roman Epic, pp. 32-33. Ovid apparently used a much wider range of content. His use of the interruption largely for the sake of breaking up the speech to produce an emotional effect or the effect of ordinary conversation is not exactly paralleled in epic though Lipscomb notices the effect of naturalness even there.

¹ They occur related to the following narrative as follows:	
<u>dixit</u>	<u>dixerat</u>
dixit et or -que..... 33	dixerat et or -que..... 10
dixit: 1	dixerat: at..... 4
	dixerat: 5
Total..... 34	19

Dixit occurs 7 times after speeches which are also introduced by dixit. Of these only one is a short speech--3 lines or less. Dixerat occurs in that way 6 times but never after a speech of less than 4 lines.

² <u>Talia</u> occurs as follows:	
<u>talia</u> dicentem.....	6
<u>talia</u> maerentem.....	1
<u>talia</u> dicenti.....	4
<u>talia</u> and miscellaneous participles in dative.....	4
<u>talia</u> and miscellaneous participles in nominative...	2
<u>talia</u> as object of miscellaneous verbs	
in temporal clauses.....	5
in independent sentences.....	2
Total.....	24

Talibus occurs as follows:

<u>talibus</u> atque aliis.....	4
<u>talibus</u> dictis.....	3

(continued)

frequently the object of a participle in the dative or accusative case, as in the following--

". . . . habebis

Hippomene victo magnum et memorabile nomen."
 Talia dicentem molli Schoeneia vultu
 adspicit

x. 607-610

Other usages are rare. Talibus occurs occasionally in such expressions as the following--

". . . . Quidve domum fertis decimo nisi dedecus anno?"
 Talibus atque aliis, in quae dolor ipse disertum
 fecerat, aversos profuga de classe reduxi.

xiii. 227-229

The nature of the expressions in which talia and talibus usually occur is such that they are a part of a sentence in which the story progresses, as in the two examples just quoted, rather than detached from the following action as in x. 355-357 quoted above. Expressions such as desierat, hactenus, and finierat, all of which may be either joined to the following narrative by et or -que or detached from it, as dixerat often is, occur several times each.¹ Other expressions occur rather rarely and show considerable variety.² Probably the fact that these expressions which indicate

talibus verbis or alone..... 2
 Total..... 9

¹They occur as follows:

desierat et or -que... 3	hactenus et... 3	finierat -que... 2
desierat: 2	hactenus..... 4	finierat: 3
Total..... 5	7	5

Other expressions using forms of finio occur twice.

²They are:

sic fatus.....	2	
fatus erat.....	2	
ab his tacuit.....	2	
at his in other miscellaneous expressions...	2	
loquor in miscellaneous expressions.....	5	
monuit -que.....	2	
vera monentem.....	1	
iubet: iusserat: iussa.....	3	
memorabat: memoraverat: commemorat.....	3	
haec dixit.....	2	
haec edidit.....	2	
miscellaneous: vi. 139; vi. 504; viii. 455;		
xv. 779; vi. 382; vi. 382 (repetition not		
an error); vii. 339; vii. 451; ix. 394;		
xi. 346; xii. 536; xiv. 198.....		12

In this list the items beginning with ab his show too much variety to be considered formulaic.

With the exceptions of iubet, iusserat, loquebatur, and

the close of a speech occur so rarely is their most noteworthy feature.¹

Nearly three-fourths of the speeches are not followed by any expression which indicates the close of the speech. After such speeches the narrative merely continues, usually with an act or with another speech. Only rarely does a description or some other detail pertinent to the situation follow a speech.²

The clause narrating the act or introducing the speech which immediately follows a speech stands in any one of five syntactical relationships to the speech.³ It may follow the expres-

ab his tacuit and fatus erat the majority of these expressions are not detached from the following narrative but form a part of a longer sentence in which the narrative continues as in the expressions with talía.

¹Since it is fairly evident from the number of speeches which are not followed by any expression to indicate the close of the speech that Ovid did not consider such expressions necessary, at least in all instances, it should be possible to find some reason for his using them when he did. The most obvious reason for the use of such expressions is to warn the reader of the close of the speech. This is more necessary when the speech is very long or of narrative content, in which case the reader may have forgotten that it is a speech. The speeches followed by expressions indicating their close bear out the above assertion by their average length. Speeches followed by the various expressions are of the following average length:

dixit.....	13
dixerat.....	22
talía and talibus.....	47
fmierat, desierat, hactenus	76
Miscellaneous.....	33
Average for all.....	36

The average length for all speeches in the poem is 16 lines. These expressions also follow very short speeches and the length of the speech which they follow is evidently not the only determining factor in their use.

²Since there are only 17 of these speeches, they will not be considered further in this study. They occur most frequently as a quotation within a non-narrative speech, such as xiii. 837. Three are followed by purely descriptive passages and seven are followed by thoroughly miscellaneous passages.

³The possible relationships and their distribution is as follows:

- (1) Clause coordinate with expression indicating the end of the speech.
- (2) Clause as new sentence following expression.
- (3) Clause incorporating expression as dependent element.
- (4) Clause as new sentence following speech immediately.
- (5) Clause coordinate with verb of saying upon which speech

sion which indicates the close of the speech as a coordinate clause, as in the illustration with dixit et above. It may constitute a new sentence following the expression, as in the illustration with dixerat. It may contain the expression as a dependent phrase or clause, as in the illustration with talia above or as in the following passage--

" . . . Quid sit, adhuc dubito." Peragit dum talia Procne,
ad matrem veniebat Itys.

vi. 619-620

It may constitute a new sentence which follows the speech immediately with no expression indicating the close of the speech intervening, as in the following--

" . . . Dedit hoc pater ante Dianae."
Ille quidem obsequitur.

i. 487-488

It may be a clause coordinate with the verb of saying upon which the speech depends, as in the following--

Risit Atlantiades et "Me mihi, perfide, prodis?
me mihi prodis?" ait periuramque pectora vertit
in durum silicem

ii. 704-706

By far the most common arrangement comprising about half of the total number of speeches, is the fourth, in which a new sentence follows the speech immediately with no expression intervening to indicate the close of the speech.

A clause following a speech in any of the five ways just mentioned may narrate an act performed either by the speaker or

depends.

	(1)	(2)	(3)	(4)	(5)
dixit.....	33	1	..	..	..
dixerat.....	10	9	..	..	..
talia.....	1	1	22	..	..
talibus.....	..	..	9	..	..
desierat.....	4	1	..	..	..
hactenus.....	3	4	..	..	..
finierat.....	3	3	1	..	..
sic fatus.....	..	2	2	..	..
ab his tacuit...	..	2	.	..	..
ab his misc.....	..	.	2	..	..
loquor.....	..	1	4	..	..
moneo.....	2	..	1	..	..
iubeo.....	..	2	1	..	..
memoro.....	2	..	1	..	..
haec dixit.....	..	1	1	..	..
haec edidit.....	..	..	2	..	..
Miscellaneous...	2	2	8	..	..
No expression...	..	..	..	244	107
Total.....	60	29	54	244	107

by another character in the story. However, as a result of the mechanical problems involved, the distribution is by no means even.¹ About two-fifths of the speeches are followed by another act of the speaker. Nearly half of these occur as clauses coordinate with the verb of saying upon which the speech depends, as in ii. 704-706 quoted above. This arrangement occurs ordinarily only after very short speeches. If an act of the speaker follows a longer speech, it usually appears as a clause coordinate with an expression indicating the close of the speech, as in viii. 478-511, which is followed by--

Dixit dextraque aversa trementi
funereum torrem medios coniecit in ignes.
viii. 511-512

Or the act of the speaker appears as a new sentence following the speech immediately, as in ix. 773-781, which is followed by--

Lacrimae sunt verba secutae.= she wept
ix. 781

However, an act of the speaker may appear as a clause coordinate with an expression indicating the close of the speech or as a new sentence following the speech immediately even if the speech is short enough to permit the more common construction.² Other

¹The following table shows the distribution:

	(1)	(2)	(3)	(4)	(5)	(1)	(2)	(3)	(4)	(5)
	Act of Speaker					Act Not of Speaker				
dixit.....	28	..	..	..	..	5	1	..	..	..
dixerat.....	6	1	..	..	..	4	8	..	..	..
talia.....	..	..	6	..	..	1	1	16	..	..
talibus.....	..	..	5	..	..	..	..	4	..	..
desierat.....	1	..	..	..	..	3	1	..	..	..
hactenus.....	2	1	..	..	..	1	3	..	..	..
finierat.....	1	..	..	..	..	2	3	1	..	..
fatus.....	..	..	2	..	..	..	2	..	..	..
ab his tacuit...	..	..	1	..	..	..	2	..	..	..
ab his misc.....	..	..	1	..	..	..	1	3	..	..
loquor.....	..	..	1	..	..	..	1	3	..	..
moneo.....	2	..	..	..	..	..	2	1	..	..
iubeo.....	..	..	..	..	..	..	2	1	..	..
memoro.....	1	..	..	..	..	1	..	1	..	..
haec dixit.....	..	1	..	..	..	..	..	1	..	..
haec edidit.....	..	..	1	..	..	..	..	1	..	..
Miscellaneous...	2	..	2	..	..	..	2	6	..	..
No expression...	..	..	..	38	98	..	..	..	206	9
Total.....	43	3	18	38	98	17	28	36	206	9

²There is no hard and fast rule and the poet was probably

arrangements are comparatively rare.¹ Three-fifths of the speeches are followed by the act of some person not the speaker. More than two-thirds of these occur in sentences following the speech immediately with no expression indicating the close of the speech, as in i. 487-488 quoted above. Of the remaining third the majority occur in new sentences following an expression indicating the close of a speech, as in the case of x. 355-357 quoted above, or in sentences containing the expression as a subordinate phrase or clause, as in vi. 619-620 quoted above. Other arrangements are rare.²

Of the acts performed by some person other than the speaker nearly a half are speeches either in oratio recta or merely indicated in oratio obliqua. Of these more than three-fourths belong in the group of actions which appear in a new sentence with no expression to indicate the close of the preceding speech, as in the following--

" Tu face nescio quos esto contentus amores
inritare tua nec laudes adserere nostras!"
Filius huic Veneris "Figat tuus omnia, Phoebe,
te meus arcus" ait.

1. 461-464

The remaining one-third are decidedly scattered.³

governed by the whim of the momen' an' the form in which the sentence is cast. Cf. xi. 322-325. Out of 38 speeches after which the next act follows in a new sentence 22 are of three lines or less. Often it seems that the connective between the clause containing the speech and the following clause was merely omitted. For a similar situation in regard to clauses preceding speeches cf. p. 81, n. 1.

¹An act of the speaker in a sentence following an expression indicating the close of a speech or containing such an expression is comparatively rare, due partly to the mechanical unlikelihood of many such constructions. Cf. viii. 142-143; iv. 77-79.

²Mechanical difficulties again account for this. Cf. xiii. 668-671 and ii. 842-844.

³The distribution is as follows:

	(1)		(2)		(3)		(4)		(5)
	OR	OO	OR	OO	OR	OO	OR	OO	OR
dixit or dixerat.....	1	..	2	..	..	..	..	..	..
talia or talibus.....	..	..	..	..	6	..	..	..	..
desierat.....	2	..	..	1	..	..	..	..	..
hactenus.....	..	..	1	1	..	..	..	..	..

(continued)

In some instances there seems to be a decided relation between the manner in which a speech is introduced into the narrative and the manner in which the narrative continues after the speech.¹ When speeches are preceded by clauses describing acts which accompany them, they are followed frequently by expressions using talía and an act not of the speaker--

Non tamen eventu iuvenis deterritus horum
constitit in medio vultuque in virgine fixo
"Quid facilem et memorabile nomen."
Talía dicentem molli Schoeneia vultu
adspicit et dubitat

x. 600-610

or by another clause coordinate with the verb of saying--

Risit Atlantiades et "Me mihi, perfide, prodís?
me mihi prodís?" ait periuræque pectora vertit
in durum silicem

ii. 704-706

but only once by a new sentence in which the action of the speaker continues--

Ipsæ pedē inposito caput exitiabile pressit
atque ita "Sume mei spoliū, Nonacria, iuris,"
dixit, "et in partem veniat mea gloria tecum!"
Protinus exuvias rigidis horrentia sætis
terga dat et magnis insignia dentibus ora.

viii. 425-429

Speeches preceded by a rapid series of actions are frequently followed by dixit or dixerat and another act of the speaker--

Ut nemis intravit letataque corpora vidit
victoremque supra spatioso corporis hostem
tristis sanguinea lambentem vulnera lingua
"Aut ultor vestrae, fidissima corpora, mortis,
aut comes" inquit "ero." Dixit dextraque molarem
sustulit

iii. 55-60

or by miscellaneous expressions indicating the close of the

	(1)		(2)		(3)		(4)		(5)
	OR	OO	OR	OO	OR	OO	OR	OO	OR
finierat.....	1	..	1	1	..	..	..	..	..
Miscellaneous*.....	..	..	..	..	3	2	..	..	..
No expression.....	..	..	..	..	..	..	52	50	7
Total.....	4	..	4	3	9	2	52	50	7

*Miscellaneous here includes all items following fatus in the list of p. 87, n. 3.
This count includes only speeches which are a direct and immediate answer to the preceding speech.

¹The following table indicates the distribution:

speech and an act of someone not the speaker--

	Act Accompanying the Speech	Mental State of Speaker	Clause Explaining Speech	Rapid Series of Acts	Series of Acts extending over Period of Time	Miscellaneous	Only Clause With Verb of Saying Preceding Speech	Speech Is Not Preceded by Any Introductory Words	Total
dixit or dixerat									
Act of speaker	3(4)*	3(2)	...	13(9)	8(3)	...	3(9)	5(4)	35
Act not of speaker	1(2)	1(2)	1(1)	2(5)	4(2)	...	9(5)	...	18
talia									
Act of speaker	3(1)	...	...	2(3)	...	...	4(3)	1(1)	10
Act not of speaker	6(2)	2(2)	...	6(5)	2(2)	...	4(5)	3(2)	23
Miscellaneous									
Act of speaker	2(2)	...	...	10(5)	3(2)	...	2(5)	1(2)	18
Act not of speaker	1(3)	2(2)	2(1)	5(11)	5(4)	2(1)	17(10)	5(3)	39
New sentence follows									
Act of speaker	1(4)	3(2)	2(1)	9(10)	3(4)	2(1)	9(10)	9(5)	38
Act not of speaker	21(20)	12(12)	7(6)	60(53)	18(19)	3(4)	49(50)	20(25)	190
Miscellaneous	4(1)	...	1	4(5)	2(2)	...	5(5)	...	16
Clause coordinate with verb of saying									
Act of speaker	15(11)	7(6)	1(3)	19(26)	7(10)	2(2)	27(25)	20(13)	98
Act not of speaker	...	...	...	4(2)	...	...	5(2)	...	9

*The figures in parentheses show what the normal distribution would be.

Ieta dedit gemitum tractoque a corpore ferro
candida puniceo perfudit membra cruore
et dixit "Potui poenas tibi, Phoebe, dedisse,
sed peperisse prius! duo nunc moriemur in una."
Haecum, et pariter vitam cum sanguine fudit.

ii. 606-610

or by another clause coordinate with the verb of saying and continuing the action of the speaker--

Ut semel inposita est pictae Philomela carinae
admotumque fretum remis tellusque repulsa est,
"Vicinis!" exclamat, "mecum mea vota feruntur!"
exultatque et vix animo sua gaudia differt
barbarus

vi. 511-515

They are seldom followed by miscellaneous expressions or by dixit or dixerat when the following act is not performed by the speaker--

Qui postquam tecta tyranni
intravere sui, "Non est hortamine longo
nunc" ait "utendum: vires effundite vestras;
sic opus est! aperite domos ac mole remota
fluminibus vestris totas inmittite habenas!"
Iusserat: hi redeunt

i. 276-281

Quae memor ipsa sui, postquam crudelibus aris
admota est sensitque sibi fera sacra parari
utque Neoptolemmum stantem ferrumque tenentem
utque suo vidit figentem lumina vultu,
"Utere iamdudum generoso sanguine" dixit . .
. . tunc, cum poterat, redimabat et auro."
Dixerat: at populus lacrimas, quas illa tenebat,
non tenet.

xiii. 452-475

Speeches preceded by a clause describing a series of acts which took place over a period of time are frequently followed by dixit or dixerat followed either by an act of the speaker or of another person--

Hercules illam
imperii thalamoque animoque receperat Hyllus
impleratque uterum generoso semine, cum sic
incipit Alcmena: "Faveant tibi numina saltem
. . . . nostrasque domos, ut et ante frequentat."
Dixit et admonitu veteris commota ministrae ingemuit.

ix. 277-325

When no clause other than that containing the verb of saying precedes a speech, it is often followed by one of the miscellaneous expressions which indicate the close of a speech and an act of someone other than the speaker--

Cui deus "At quoniam coniunx mea non potes esse,
arbor eris certa" dixit "mea. . . .
Tu quoque perpetuos semper gere frondis honores!"
Finierat Paeon: factis modo laurea ramis

admit utque caput visa est agitasse cacumen. . . .
i. 557-567

but infrequently by a miscellaneous expression and an act of the speaker--

Ecce furens contra sua fata bipennifer Arcas
"Discite, femineis quid tela virilia praestent,
invita tamen hunc perimet mea dextra Diana."
Talia magniloquo tumidus memoraverat ore
incipitemque manu tollens utraque securim
institerat

viii. 391-398

or by talia followed by an act not of the speaker--

Ille movens albentia tempora canis
"Quam felix esses
meque sub his tenebris nimium vidisse quereris."
Talia dicentem proturbat Echione natus.

iii. 516-526

or by dixit or dixerat and an act of the speaker--

Filius huic Veneris "Figat tuus omnia, Phoebe,
te meus arcus "ait. "quantoque animalia cedunt
cuncta deo, tanto minor est tua gloria nostra."
Dixit et eliso percussis aere pennis
impiger umbroso Parnasi constitit arce

i. 463-467

Speeches which are preceded by no introductory word whatever are frequently followed by a new sentence narrating another act of the speaker--

"Date, Troades, urnam"
dixerat infelix, liquidas hauriret ut undas:
adspicit electum Polydori in litore corpus

xiii. 534-536

or by a clause coordinate with the verb of saying also narrating another act of the speaker--

"Stemus" ait "pacto" velox Cylennius "isto!"
caelestique fores virga patefecit

ii. 818-819

In other instances the distribution is about normal or there are too few examples to be significant.

From the preceding discussion of the syntactical relationship of the speech to the following narrative, and of the influence which the preceding narrative sometimes seems to have upon the following narrative, it is evident that the speech is often followed by a clause which narrates another act of the speaker.¹ It will be useful to reorganize the material of the preceding discussion so as to show more clearly certain facts about these

¹Cf. pp. 87-94.

clauses. When an act of the speaker is narrated immediately after a speech, it is almost necessarily cast in the form of a clause. About two-fifths of the speeches are followed by such a clause.¹ In about one-half of the instances the clause is coordinate with the verb of saying which introduces the speech. In the remaining half it occurs in a separate sentence in which, however, it is sometimes coordinate with an expression, such as dixit et, which indicates the close of a speech. About three-fourths of the speeches which are followed by a clause narrating an act of the speaker are also preceded by a phrase or clause narrating an act of the speaker.

When either the clause preceding or the clause following the speech occurs as a separate sentence, there are no structural difficulties involved and the speech may be of any length, but in some instances a clause preceding the speech, the speech itself, and the clause following are all parts of one long sentence.² In that case the speech must be very short. Such speeches can occur only in passages of rapid narration--

Ipse secuturo similis stetit arduus arce
 "Qua" que "via est vobis, erit et mihi" dixit "eadem,"
 seque iacit vecors e summae culmine turris
 et cadit in vultus discussique ossibus oris
 tundit humum moriens scelerato sanguine tinctam.
 v. 289-293

or in passages showing great condensation--

Dives ab Oceano bubus Iove natus Hiberis
 litora felici tenuisse Lacinia cursu
 fertur et armento teneras errante per herbas
 ipse domum magni nec inhospita tecta Crotonis
 intrasse et requie longum relavasse laborum
 atque ita discedens, "Aevo" dixisse "nepotum
 hic locus urbis erit," promissaque vera fuerunt.
 xv. 12-18

These speeches are from the point of view of style perhaps the most interesting in the poem.

¹The entire situation described in the above paragraph is shown in the following table:

	Speech Not Pre- ceded by Act of Speaker	Speech Pre- ceded by Act of Speaker	Total
Clause follows in same sentence	21	80	101
Clause follows in new sentence.	24	74	98
Total	45	154	199

Cf. p. 82 for a similar summary for all speeches preceded by a phrase or clause narrating an act of the speaker.

²There are only 62 such speeches, since of 80 speeches which are followed by a clause in the same sentence (cf. p. 95, n. 2) 18 are preceded by a clause which occurs in a separate sentence.

APPENDIX

In this appendix are collected the statistical data necessary for the substantiation of certain statements made here and there in the main body of the work. It consists of three tables giving general data and a brief explanatory text which calls attention to the important details which appear in the tables and a few additional details for which full data are not presented.¹

TABLE I
GENERAL DATA

Book	Total No. Lines in Book	Total No. Speech- es in Book	No. Nar- rative Speech- es in Book	Total No. Lines of Speech including Narrative Speeches	Total No. Lines of Narra- tive Speeches	Total No. Lines of Speech within Narrative Speeches	Total No. Lines of Speech minus Narrative Speeches
i	779	26	2	182	47	7	142
ii	875	30	1	257	48	..	209
iii	733	54	1	270	110	29	189
iv	803	41	4	414	338	62	138
v	678	35	6	465*	402	86	149
vi	721	33	2	207*	65	14	156
vii	865	34	4	478	333	34	179
viii	884	37	3	454	288	45	211
ix	797	28	3	442	196	48	294
x	739	35	2	618*	592	162	188
xi	795	29	3	247	127	6	126
xii	628	29	2	439	389	50	100
xiii	968	29	3	701	228	94	567
xiv	851	29	6	505*	438	47	118
xv	879	19	2	588	100	19	103
	11995	488	44	6267	3701	703	2869

*In these four books narrative speeches occur within one another: v. 327-331; v. 341-661; v. 577-641; vi. 331-381; x. 560-707; xiv. 318-434. In these instances only the speech within which they occur is considered in the total above. However, in computing the average lengths of speeches in Table III and elsewhere these speeches are, of course, included. Also, in this table the lines of speech within narrative speeches are omitted so that in the total 6,267 no line of the poem is counted twice. Therefore to arrive at the figure in the last column $182 - 47 + 7 = 142$.

¹To facilitate comparison with the data in Lipscomb, Aspects of Speech in the Later Roman Epic, the data assembled

Therefore the Metamorphoses contains 11,995 lines of which 6267 lines or 52% are speech. However, the poem contains 44 long narrative speeches which are not genuine speeches but structural devices for the inclusion of more stories. They usually contain one or more speeches within them. If these long narrative speeches, which contain 3701 lines, are deducted, and the number of lines of speech occurring within the long narrative speeches (703) is added, the number of lines in genuine speeches is 2869 or 24%. This is a low amount of speech in comparison with the works investigated by Lipscomb.

The long narrative speeches, of course, have a very great influence upon the percentages of speech in the various books. Books containing the highest percentages of speech have long or numerous narrative speeches. When the long narrative speeches are removed and only genuine speeches are counted, the books fall into quite a different order if they are arranged according to percentages of speech. Arrangement according to average length of speech also shows the great influence of long narrative speeches. Ranking the books according to number of speeches and frequency of occurrence of speech results in still another order. In Table II the speeches are arranged in these various ways. From these arrangements it becomes apparent that a large number or high frequency of speeches, even if the speeches are very short, results in a book containing stories full of dramatic interest, such as Book iii, which contains the story of Echo and Narcissus and the story of Acoetes, whereas a high percentage of speech and long average length for speeches usually means merely a few long speeches, which may even be lacking in dramatic interest, as in Book xiii.

Although the long narrative speeches are merely structural devices, they are introduced into the narrative in such a way that the reader is usually not immediately aware that they are not genuine speeches. Therefore they must be counted in determining the total number of speeches in the poem. There is a total of 488 speeches, or a speech for every 24.76 lines. This is a

here are, when it is possible, arranged in the same way as in that work. However, since some of the data collected by Lipscomb are not significant in the case of the Metamorphoses and other portions consider matters not of immediate interest in the present study, this appendix makes no attempt to cover for the Metamorphoses all material discussed by Lipscomb.

TABLE II
BOOKS LISTED BY PERCENTAGE OF SPEECH, NUMBER OF SPEECHES, FREQUENCY, AND AVERAGE LENGTH

Percentage of Speech including Narrative Speeches	Percentage of Speech excluding Narrative Speeches	Number of Speeches in Book	Ratio of Speeches to No. Lines in Book*	Average Length (including Narrative Speeches)	Average Length (excluding Narrative Speeches)
x .84 xii .72 xii .70 v .68 xv .59 ix .55 vii .55 iv .52 viii .51 xiv .50 iii .35 xi .31 vi .29 i .26 i .23	xiii .58 ix .37 x .26 iii .24 ii .24 viii .24 v .23 vi .22 vii .21 i .18 iv .17 xi .17 xii .16 xiv .14 xv .12	iii 54 iv 41 viii 37 v 35 x 35 vii 34 vi 33 ii 30 xi 29 xii 29 xiv 29 ix 28 i 26 xv 19	iii 13 v 19 iv 20 ix 21 xii 22 x 22 vi 22 viii 23 xi 24 xiv 24 ii 29 i 30 xiii 33 xv 46	xv 31 v 30 x 26 xiii 24 xiv 23 ix 18 xii 17 vii 15 viii 13 iv 12 ii 9 xi 9 xii 8 vi 7 i 6	xiii 22 ix 12 ii 7 xv 6 viii 6 vii 6 x 6 i 6 xiv 5 v 5 vi 5 xi 5 xii 4 xiv 4 iii 4
Average .52	Average .24	Total 488	Average 24	Average 15.73	Average 6.42

*Thus, in Bk. iii a speech occurs, on an average, once in every 13 lines of the text.

higher speech frequency than is found in any of the works investigated by Lipscomb. If the long narrative speeches are included, the average length of the speeches is 15.73 lines. However, the average length of the 44 long narrative speeches is 100 lines. If these speeches are omitted, the average length falls to 6.42 lines. This is a lower average length than is found in any of the works investigated by Lipscomb.

The longest speech in the Metamorphoses is the song of Orpheus, x. 148-739, which is 592 lines. However, this is a narrative speech. The longest genuine speech is that of Ulysses in the armorum iudicium, xiii. 128-381, which is 254 lines. The shortest speech is that of Minerva to Arachne, vi. 41, "Venit." "Vale" occurs in iii. 501, where it must be considered as a genuine speech. In view of the low average length of the speeches when the long narrative speeches are omitted it is not surprising to find a large number of very short speeches. Speeches of 1, 2, or 3 lines make up 267 or 54% of the total number of speeches. Speeches of 1 to 6 lines make up 328 or 67% of the total. Nothing at all comparable to these figures occurs in Roman epic.

TABLE III
LENGTH OF SPEECHES AND NUMBER OF TIMES WHICH EACH LENGTH OCCURS

Number of Lines in Speech	Number of Times Occurring	Percentage of Total Number of Speeches
2*	123	.25
1	86	.18
3	58	.12
4	31	.06
5	30	.06
6	17	.03
7	15	.03
9	14	.03
8	9	.02
11	7	.01

(These constitute 80% of the speeches. The remaining speeches are scattered in length from 10 to 592 lines.)

*In counting the lines in the speeches parts of lines were counted as entire lines so that many of these 2 line speeches are actually very little more than one line in length. Similarly the one line speeches run from one line or less down to a single word.

ADDENDA

p. 1, line 11.

Rebischke deals with certain aspects of the speeches in the work of Silius Italicus (Robert Rebischke, De Silii Italici Orationibus [Danzig, 1913]). It should be understood that studies concerned chiefly with rhetoric are not considered here.

p. 60, note 1.

Cf. also W. Max Loersch, Die Einführung der direkten Rede bei den epischen Dichtern der Römer bis zur Domitianischen Zeit (Erlangen, 1927).

